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THE

# Sacred Minstrel.

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## *No.* 1.

CONTAINING

An Introduction to Psalmody,

A Practical Essay on Modulation,

AND

A Collection of Sacred Music, suitable for religious Worship, selected and composed by

*URI K. HILL.*

What can our passions' angry sway control
Like melting sounds, sweet modulated strains,
That fill with holy love th' enraptur'd soul.

BOSTON:

Printed and sold by MANNING & LORING, No. 2, Cornhill.....1806.

# To the Public.

IT is hoped that the circumſtance of there not being in circulation a ſmall cheap book, containing a collection of European and good American muſic, will be an excuſe for the preſumption of the Author in attempting to compile ſuch an one.

The muſic he has ſelected having been approved and admired, he is chiefly ſolicitous that his own may not be deemed unworthy of attention.

BOSTON, OCTOBER, 1806.

*DISTRICT OF MASSACHUSETTS*, to wit:

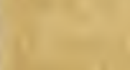
BE IT REMEMBERED, That on the firſt day of November, in the thirty-firſt year of the independence of the United States of America, URI K. HILL of the ſaid diſtrict, has depoſited in this office the title of a Book, the right whereof he claims as Author, in the words following, to wit:—"The Sacred Minſtrel. No. I. Containing an Introduction to Pſalmody, a Practical Eſſay on Modulation, and a Collection of Sacred Muſic, ſuitable for religious worſhip, ſelected and compoſed. By URI K. HILL."

In conformity to the Act of the Congreſs of the United States, entitled, "An Act for the encouragement of learning, by ſecuring the copies of maps, charts, and books, to the Authors and Proprietors of ſuch copies, during the times therein mentioned;" alſo to an Act, entitled, "An Act ſupplementary to an Act, entitled An Act for the encouragement of learning, by ſecuring the copies of maps, charts, and books, to the Authors and Proprietors of ſuch copies, during the times therein mentioned; and extending the benefits thereof to the arts of deſigning, engraving, and etching hiſtorical and other prints."

WILLIAM S. SHAW, *Clerk of the Diſtrict of Maſſachuſetts.*

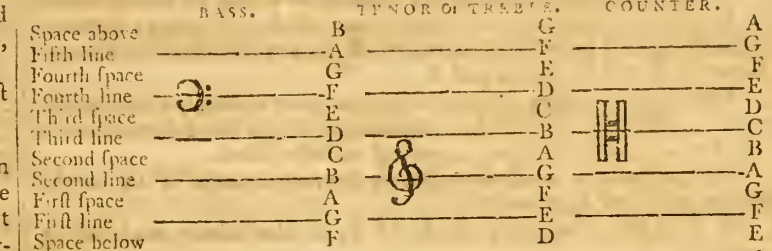
# AN INTRODUCTION TO PSALMODY.

THERE are ſeven primitive degrees of ſound, which are placed or repreſented on five lines with their ſpaces, called a Stave,



Theſe lines and ſpaces are deſignated by the ſeven firſt letters of the alphabet; A, B, C, D, E, F, G.

Nature has divided voices into at leaſt four kinds, varying in acuteneſs or gravity. The Treble is the higheſt, and of conſequence will always lead, or be heard above the reſt; the Counter is the next lower, the Tenor next, and the Baſs the loweſt. Theſe are deſignated by different characters, called Cliffs.—The Treble Cliff is placed on the ſecond line, which is G; the Counter Cliff on the third line, which is C; the Baſs Cliff on the fourth line, which is F.—The Cliffs are called by the names of the letters which they repreſent, and the letters on the other lines and ſpaces are reckoned from them.




The names, fa, ſol, la, fa, ſol, la, mi, are given to the ſeven original ſounds, to aſſiſt the memory in retaining a juſt recollection of the relation they bear to each other. Having the ſyllable mi affixed to any one of the lines or ſpaces, the other names follow in this order, Above mi is twice fa, ſol, la, and below mi is twice la, ſol, fa, and then there is mi again.

To tranſpoſe the mi to different places in the ſtave, Flats ♭ ♭ and Sharps ✻ ✻ are uſed.

The mi is on B, when there are no Flats or Sharps at the beginning of the ſtave.

If there be a Flat on B, mi is on E.
If there be one on B, and E, mi is on A.
If there be one on B, E, and A, mi is on D.
If there be one on B, E, A, and D, mi is on G.
If there be a Sharp on F, mi is on F.
If there be one on F, and C, mi is on C.
If there be one on F, C, and G, mi is on G.
If there be one on F, C, G, and D, mi is on D.

A Natural ♮ reſtores a note made flat or ſharp to its original ſound. A Flat, placed before a note, depreſſes or ſinks it half a tone; and a Sharp raiſes it half a tone.

Every eighth ſound and letter is the ſame; and in every octave or eight notes there are two ſemitones, which are always between mi and fa, and la and fa; or, where there are no Flats or Sharps, between B and C, and E and F.

There are two keys or modes of the octave, a major and minor mode; which are ſo called in conſequence of the third degree above the key note or tonic being a greater or leſſer third.

Where there is no Flat or Sharp, the major mode of C, or the minor mode of A, prevails.

If B be flat, the major mode of F, or the minor mode of D, prevails.

If B and E be flat, the major mode of B♭, or the minor mode of G, prevails.

If B, E, and A be flat, the major mode of E♭, or the minor mode of C, prevails.

If B, E, A, and D be flat, the major mode of A♭, or the minor mode of F, prevails.

If F be ſharp, the major mode of G, or the minor mode of E, prevails.

If F and C be ſharp, the major mode of D, or the minor mode of B, prevails.

If F, C, and G be ſharp, the major mode of A, or the minor mode of F♯, prevails.

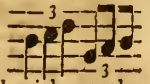
If F, C, G, and D be ſharp, the major mode of E, or the minor mode of C♯, prevails.

The ſixth and ſeventh degree in the aſcending minor octave are naturally ſharped. Every Sharp or Natural that is not neceſſary to expreſs this ſharp ſixth or ſeventh, and every Flat, has the ſame tendency to alter the mi, when placed in the middle of a tune, as it has when placed at the beginning. *See the Eſſay on Modulation annexed.*

There are notes of different ſhapes, that expreſs different relative degrees of duration. A Semibreve is the longeſt now in uſe; a Minim is half the length of a Semibreve; a Crotchet half the length of a Minim; a Quaver half the length of a Crotchet; a Semiquaver half the length of a Quaver; a Demiſemiquaver half the length of a Semiquaver. Or, in other words, a Semibreve is equal in duration to two Minims, four Crotchets, eight Quavers, ſixteen Semiquavers, or thirty-two Demiſemiquavers. A Semibreve Reſt a Minim Reſt a Crotchet Reſt a Quaver Reſt a Semiquaver Reſt a Demiſemiquaver Reſt are marks of ſilence, and have the ſame duration as the notes whoſe names they bear.

A Ledger-line is added when notes aſcend or deſcend beyond the ſtave.

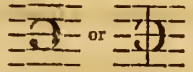
A Point at the right hand of a note adds to it half its original length.

The Figure 3, placed over or under any three notes  reduces them to the duration of two of the ſame kind without the figure.

A bar is the ſpace between two lines drawn acroſs the ſtave ; and there are characters called moods of time, that determine the quantity of notes that are contained in each bar.

The firſt mood of common time has a ſemibreve, or its quantity in other notes, in each bar; and four beats are uſed to regulate its movement.

The ſecond mood of common time has a ſemibreve, or its quantity, in a bar; and is beat in the ſame way as the former, but quicker.

The third mood of common time  has the ſame quantity of notes in a bar as the two former; has two beats in a bar, and is quicker than the laſt mentioned mood.

The fourth mood of common time has a minim, or its quantity, in a bar; has two beats to a bar, and is a little quicker than the third mood.

The firſt mood of triple time has a pointed ſemibreve, or its quantity, in a bar; and has three beats to a bar.

The ſecond mood of triple time has a pointed minim, or its quantity, in a bar; and is beat the ſame way, a little quicker.

The third mood of triple time has a pointed crotchet, or its quantity, in a bar; is beat a little quicker than the former.

The firſt mood of compound time has ſix crotchets, or their quantity, in a bar; and has to each bar two beats.

The ſecond mood of compound time has ſix quavers, or their quantity, in a bar; and beat in the ſame way as the firſt.

When figures are uſed as moods of time, they expreſs what fractional part of a ſemibreve is contained in a bar.

A Double Bar ſhows the end of a ſtrain.

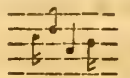
A Repeat or or :S: ſhows what part is to be ſung twice.

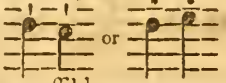
A Slur connects ſo many notes together as are ſung to one ſyllable.

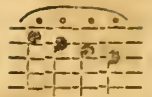
A Hold  denotes that the note over which it is placed ſhould be ſounded longer than uſual.

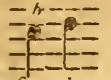
The figures 1, 2, placed at the end of a tune or ſtrain, ſhow that only as far as the note under figure 1, is ſounded before the repeat;

and that after the repeat the note under figure 1 is ſkipped, and that under figure 2 ſounded: when there is a ſlur over them, after the repeat both are ſounded.

Apogiaturas  are ſmall notes, that have no duration but what is borrowed from the notes to which they are attached. European compoſers of former times uſed them as their ſize indicates, as mere gliding notes, on which there was as little ſtreſs poſſible to be laid; but modern compoſers have made them longer than the principal, which has a direct tendency to make good old muſic appear quaint and puerile.

Staccated notes  are to be ſung as diſtinctly and emphatically as poſſible.

Mezzo ſtaccated notes  are thoſe that are ſlurred and ſtaccated, and ſhould be ſung diſtinct and flowing.

A Trill  denotes that there ſhould be a warbling of the voice in performing the notes over which it is placed.

A Brace ſhows how many parts are ſung together.

A Cloſe ſhows the end of a tune.

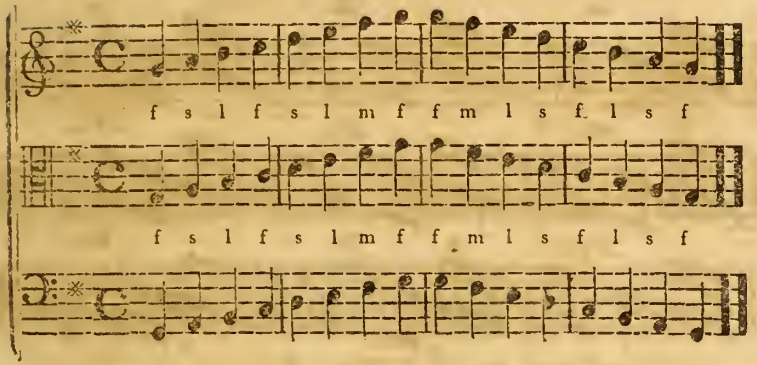
## On Singing.

Muſic always indicates the manner in which it ſhould be performed; and though good muſic may be rendered wretched ſtuff by bad performance, bad muſic is not entitled to good performance, nor can it ever be made intereſting to delicate or cultivated ears, while it is deſtitute of thoſe qualities that inſpire the performer and intereſt the hearers.

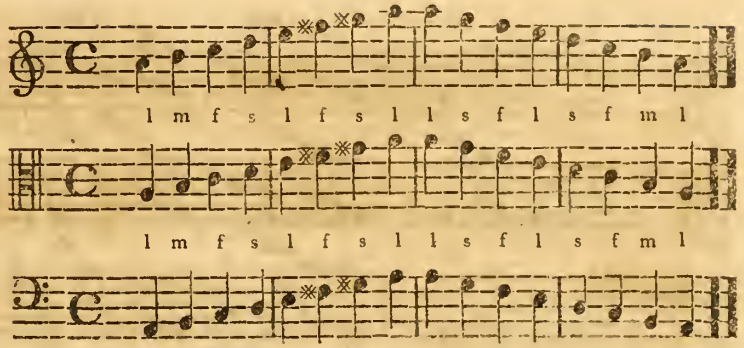
Due attention ſhould be paid to the terms of direction that are placed over muſic. Singing loud when piano is directed, and ſoft when it is not, ſhould be equally avoided.

The movement ſhould correſpond with the ſubject of the words, whatever mood of time is operating.

The major octave aſcending and deſcending.

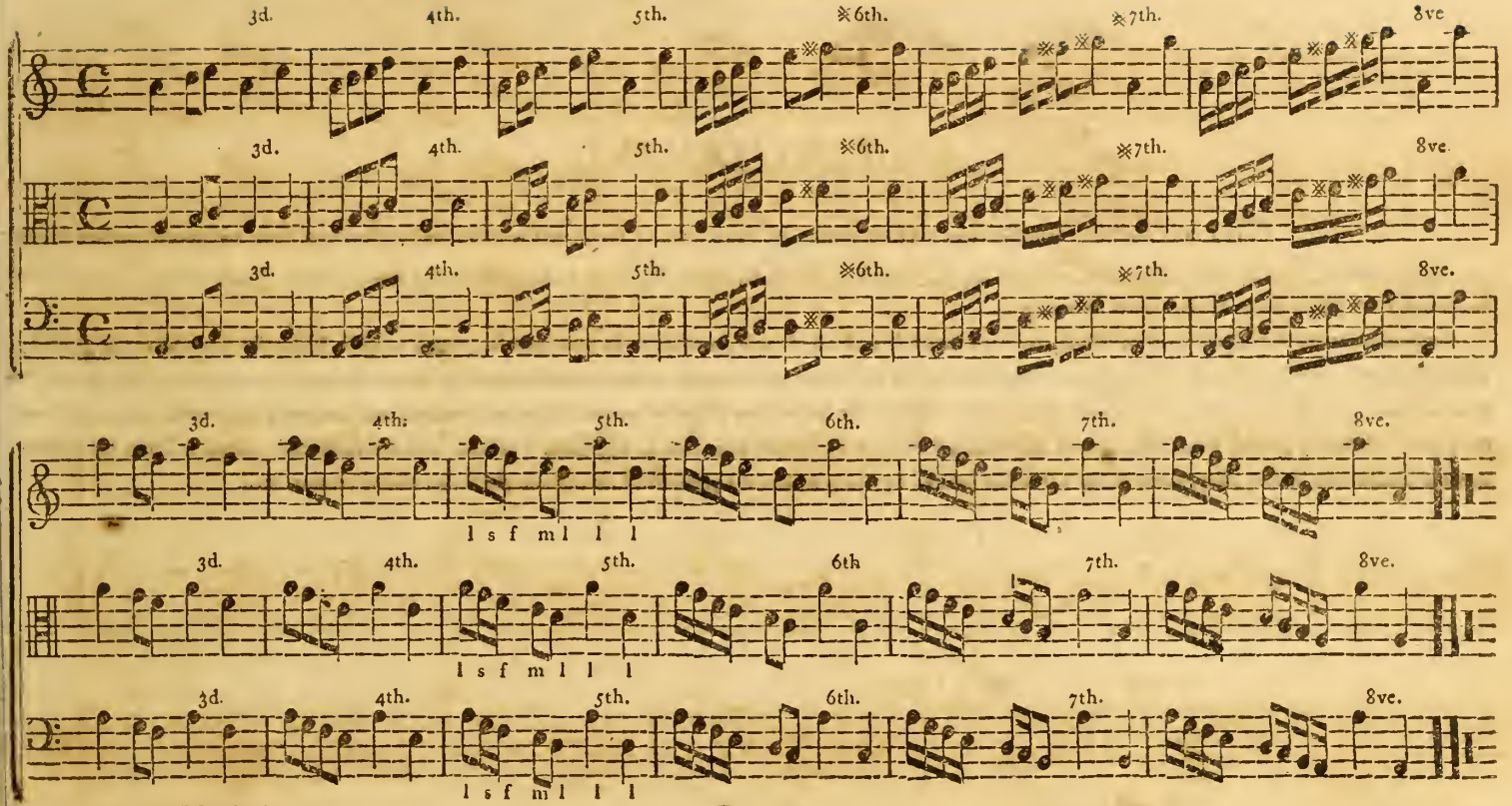



The minor octave aſcending and deſcending.



Intervals in the major octave.

Intervals in the minor octave.



# *ADVERTISEMENT.*

CALLING the ſeven primitive ſounds by the names, *fa, ſol, la, fa, ſol, la, mi,* was practiſed in England long ſince, and prevails univerſally in the United States. In Italy, the ſyllables, *do, re, mi, fa, ſol, la, ſi;* and in France, *ut, re, mi, fa, ſol, la, ſi,* are uſed for the ſame purpoſe. In Germany the letters are uſed as they are given in the Maſſachuſetts Compiler.

Rouſſeau obſerves, in his Dictionary of Muſic, that each nation has a kind of muſic, peculiar to its particular language; and it is ſo in reſpect to the names given by different nations to the ſeven ſounds of the octave. Our ſyllables are perhaps as well adapted, in that reſpect, as thoſe of Italy or France; but it is to be regretted that we have not, like them, an appropriate one for each of the ſeven ſounds. But innovations inſtead of ancient uſages and received cuſtoms, never meet with countenance from the public, unleſs they propoſe ſome improvement more eſſential than can be derived from ſuch an alteration. Senſible of this, I have endeavoured to bring my reaſonings and illuſtrations in this Eſſay, home to our particular habits; by doing which, if I yield uſeful inſtruction, the deſign will be accompliſhed.

# A PRACTICAL ESSAY ON MODULATION;

*(DESIGNED FOR PSALMODISTS;)*

Improving and applying the received ſyllables, *mi*, *fa*, *ſol*, *la*.

THERE is in a melody, or ſucceſſion of ſingle ſounds, and conſequently in a harmony, or combination of melodies, a conſtant tendency to an alteration of its pitch, a riſing fifth and fourth; the reaſons of which are contained in the principles of Tonics, in reſpect to the production of ſound, its reception into the ear, and its effect on the auditory organs.*

Take any ſucceſſion of ſounds which embrace eight notes, with the ſeventh of the key or mode of C major, and repeat them a fifth higher without calling them by the uſual names, and the ſemitones which in the mode of C major are between B and C, and E and F, will naturally fall between B and C, and F and G; or, in other words, the key or mode will be altered from the major mode of C, to the major mode of G. To repreſent this change, a ſharp becomes neceſſary on F; which, by ſharping that letter, makes a whole tone between E and F, which was before a half tone, and a ſemitone between F and G, which was before a whole tone.

We have it plainly and explicitly inculcated, that between mi and fa, and la and fa, are ſemitones. Theſe ſyllables ſerve to repreſent to the mind the degrees of ſound with the ſemitones, as before mentioned. If we ſtill call F fa, after it is ſharped, and B mi, as we do when it is not, we ſubvert the tendency of theſe ſyllables to convey to the mind the different ſounds or notes in the octave; for the ſemitones will in that caſe fall between mi and fa, and fa and ſol; but if we call the ſharped F mi, we ſhall preſerve and cultivate this eſſential habit of aſſociating the names of the notes with their diſtances or degrees; for the ſemitones will then come where it is deſigned they ſhould, between mi and fa, and la and fa.

Take any ſucceſſion of ſounds which embrace an octave, with its fourth and ſeventh in the mode of C major, and repeat them a fourth higher, and the ſemitones which were between B and C, and E and F, will fall between A and B, and E and F. To repreſent this change, a flat becomes neceſſary on B. If we call B mi ſtill, and

* See my new formula of muſical ratios.

F fa, the ſemitones which ought to be between mi and fa, and la and fa, will be between la and mi, and la and fa: but if we call the B which is flatted fa, and E mi, the ſemitones will be, as it is proper they ſhould, between mi and fa, and la and fa.

It will be obſerved, that a generation of keys by riſing fifths is expreſſed by ſharps, and every additional ſharp raiſes the pitch or key a fifth. Thus, the firſt ſharp is on F, and repreſents the major mode of G a fifth above C, and the minor mode of E a fifth above A. The ſecond ſharp is on C, a fifth above F, and repreſents the major mode of D a fifth above G, or the minor mode of B a fifth above E. The third ſharp is on G, a fifth above C, and repreſents the major mode of A a fifth above D, or the minor mode of F♯ a fifth above B.—And ſo every additional ſharp raiſes the key or expreſſes its tranſpoſition a fifth higher; and for every additional ſharp, there is the ſame neceſſity for altering the mi, that there is in the caſe of F ſharp. When F and C are ſharped, the ſemitones, which in caſe of F ſharp are between B and C, and F and G, are altered: ſharping C makes a whole tone between B and C, and a ſemitone between C and D; and if we were to call mi in F, we ſhould labour under the ſame difficulty as is repreſented in the firſt remove by ſharps, the ſemitones will fall between mi and fa, and fa and ſol; but if we call the ſharped C mi, we ſhall remedy this evil, and the ſemitones will ſtill be between mi and fa, and la and fa. And ſo it will be with every additional ſharp, even to the twenty-fourth, though no more than four are neceſſary in vocal muſic.

A generation of keys by falling fifths, or (what is much more according to nature) riſing fourths, is expreſſed by flats. Thus, the firſt flat is on B, which makes the major mode of F a fourth above C, and the minor mode of D a fourth above A. The ſecond flat is on E, a fourth above B, and repreſents the major mode of B♭ a fourth above F, and the minor mode of G a fourth above D. The third flat is on A, a fourth above E, and repreſents the major mode of E♭ a fourth above B♭, and the minor mode of C a fourth above G. When B and E are flatted, the ſemitones, which in caſe of B♭ are between A and B, and E and F, are tranſpoſed to between A and B, and D and E. Flatting E makes a whole tone between E and F, which was before a half tone, and a half tone between D and E, which was before a whole tone. If we call mi in E when E is flat, we ſhall have a whole tone between la and mi, and fa and ſol, as is noticed in the firſt remove by flats; but if we call mi in A, we ſhall preſerve the habit of founding the ſemitones between mi and fa, and la and fa. And ſo it will be with every additional flat, even to the twenty-fourth, though no more than four are neceſſary in vocal muſic.

Having explained and enforced the neceſſity of changing the names of the notes, and ſhown that any modulation may be juſtly performed by ſo doing, I ſhall proceed to give examples of different changes or modulations which are uſed.

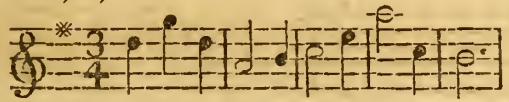
Obſerve that the muſic in the examples begins in the major mode of C, without either flat or ſharp, and the changes of the key, or otherwiſe the modulations, are expreſſed by accidental flats and ſharps; and that there may be no difficulty in knowing by what name to call the notes, I have placed under each note the firſt letter of the ſyllables, fa, ſol, la, or mi, by which it ſhould be called.

The firſt change is from the major of C to the minor of G, which alteration is according to the generation of keys by riſing fifths, and is repreſented by the ſharp on F in the fourth bar in the ſecondo, which has the ſame effect as if each of the three ſtaves had a ſharp ſet on F, at the ſame place in the bar: and ſo it is in any change which is operated by what are ſomewhat improperly called accidental flats, ſharps, or naturals, except when ſharps or naturals are the ſigns of the ſharp ſixth and ſeventh of the aſcending minor mode, and immediately ſucceeding the major mode, in the ſame poſition of the octave, as in the third brace, fourth bar, where the major mode

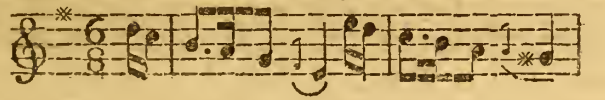
of C precedes the minor of A, and the ſame poſition of the octave when the melody aſcends; here the ſharp ſixth does not appear, but the ſharp G repreſents the ſharp ſeventh of the minor mode of A. Some good and correct authors obſerve the ſharp ſixth and ſeventh of the minor mode, deſcending as well as aſcending, but it is not deemed proper when deſcending.

The ſecond change, which commences the ſixth bar of the firſt ſtave, is a generation by an aſcending fourth, and is indicated by a flat on B, which has likewiſe the ſame effect, in altering the mi, the ſemitones, and the key, in all the parts, as if it was on each ſtave at the ſame place.

The ſixth, ſeventh, and eighth bars, and the ninth, tenth, and eleventh bars, of the firſt brace or ſcore, in the primo and baſs, have the ſame ſucceſſion of ſounds one note higher, or otherwiſe, in the laſt mentioned three bars the ſame ſucceſſion is repeated one note higher than they are in the firſt. This repetition of a paſſage a note higher, is called a Roſalia, and ſometimes is produced without a change of mode, as,



and ſometimes by a change from the major to the minor mode of the next related octave by an aſcending fourth, as,



but moſt commonly when a change by a riſing fourth is ſucceeded by one by a riſing fifth, as in the example I have given.

A change is often effected from the major mode to the minor of the riſing fifth, as in the ſeventh bar of the ſecond brace in the examples; and likewiſe from the major to the minor of the riſing fourth, as in the examples, ſecond bar, ſecond brace.

The ſame laws govern in the modulations of the minor mode as do in the major mode, as deſcribed in the beginning of this Eſſay. See the ninth bar of the third brace in the examples.

A change may be produced from the major mode to the minor of the ſame letter or ſound, as is in the eleventh bar of the ſecond brace of the examples; and the minor may be changed to the major of the ſame letter, as in the laſt bar and ſecond brace in the examples.

It is by modulation that the greateſt and moſt aſtoniſhing effects are produced. A long continuation in one key wearies and depreſſes the mind, and produces ſomewhat the ſame ſenſation as a monotonous delivery in an orator; while a maſterly modulation ſurpriſes and pleaſes at every change, and infuſes into the mind every delicious emotion that it is capable of enjoying.

Pſalmody is more particularly indebted to modulation for its moſt ſublime effects; in obedience to its influence—

> " Devotion lifts to heaven a purer eye,
> " And bleeding pity heaves a ſofter ſigh."

## Examples of Modulations.

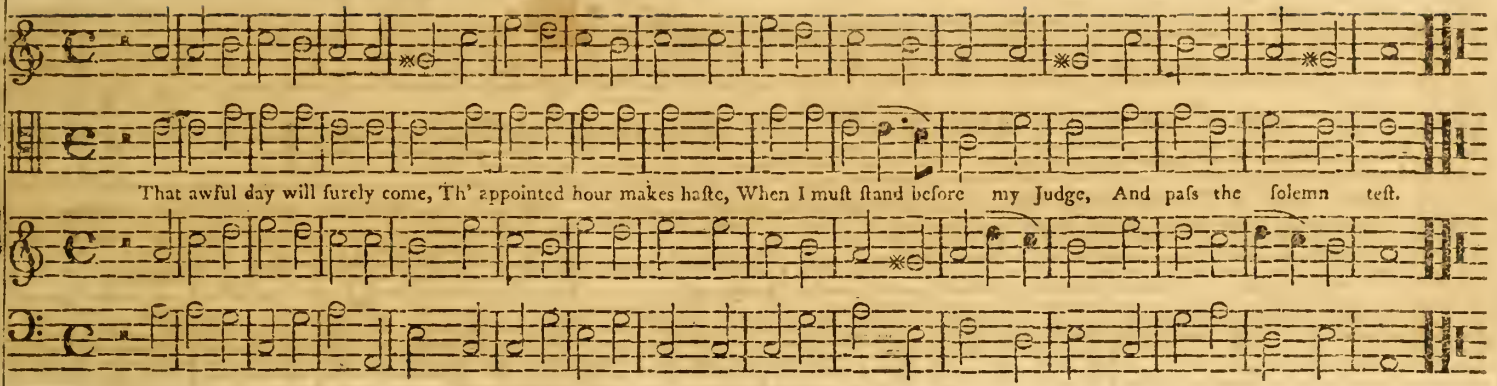
to A min.
to E min.
to A min.
to D min.
to C maj.

# A Dictionary of Musical Terms.

*Adagio*, very ſlow.
*Affettuoſo*, or *Con Affetto*, tenderly.
*Air*, the principal and leading part.
*Allegretto*, a little briſk.
*Allegro*, briſk.
*Allegro ma non troppo*, briſk, but not too faſt.
*Alto*, or *Altus*, the Contra Tenor.
*Andante*, diſtinct, exact.
*Andantino*, very exact and ſlow.
*Anthem*, a portion of ſcripture ſet to muſic.
*Bis*, denotes a repeat.
*Cadences* are cloſes in muſic, ſimilar in effect to ſtops in reading.
*Canon*, a regular and exact fugue, in either the uniſon, fifth, or eighth. In theſe pieces one finger begins alone, and when he comes either to the end of his part, or to a repeat, if written on one ſtave, a ſecond begins, then a third in like manner, and ſo of all the reſt.
*Cantabile*, an extempore cadence made by the principal performer, while the others ſtop.
*Canto*, or *Cantus*, the Treble.
*Capella*, a chapel or church; as, *Alla Capella*, in church ſtyle.
*Chorus*, full, all the voices.
*Con Furia*, with boldneſs.
*Creſcendo*, to ſwell the ſound.
*Da Capo*, or *D. C.* to repeat and conclude with the firſt part.
*Decani* and *Cantoris*, the two ſides of a choir.
*Diminuendo*, to diminiſh the ſound.
*Dolce*, ſweet and ſoft.
*Duo*, *Duetto*, for two voices or inſtruments.
*Fagotto*, the Baſſoon part.
*Fine*, the end of a piece or book.
*Forte*, or *F.* loud.
*Fortiſſimo*, or *FF.* very loud.
*Fuga*, or *Fugue*, a piece in which one or more parts lead, and the others follow in regular intervals.
*Gratioſo*, gracefully, with taſte.
*Grave*, the ſloweſt time.
*Larghetto*, pretty ſlow.
*Largo*, *Lentemente*, or *Lento*, ſlow.
*Ligature*, a ſlur.
*Maſtoſo*, ſlow, firm, and bold.
*Moderato*, moderately.
*Mottetto*, a kind of Latin anthem.
*Organo*, the organ part.
*Piano*, or *P.* ſoft.
*Pianiſſimo*, or *PP.* very ſoft.
*Piu*, prefixed to a word, increaſes its force.
*Poco*, the contrary of *Piu*.
*Preſto*, quick.
*Preſtiſſimo*, very quick.
*Primo*, the firſt part.
*Quartetto*, a piece in four parts.
*Recitative*, a kind of muſical recitation between ſpeaking and ſinging.
*Ritornello*, ſee *Symphony*.
*Secondo*, the ſecond part.
*Semi-Chorus*, half the voices.
*Siciliano*, a ſlow graceful movement in compound time.
*Solo*, for a ſingle voice or inſtrument.
*Soprano*, the Treble.
*Spiritoſo*, or *Con Spirito*, with ſpirit.
*Staccato*, very diſtinct and pointed.
*Symphony*, paſſages for inſtruments.
*Tempo*, time; as, *A Tempo*, or *Tempo Giuſto*, in true time, &c.
*Thorough Baſs*, the inſtrumental Baſs, with figures for the Organ.
*Trio*, a piece in three parts.
*Uniſon*, when two or more parts ſound the ſame note of an octave.
*Verſe*, one voice to a part.
*Vite*, quick.
*Vivace*, with life and ſpirit.
*Volti Subito*, turn over quick.

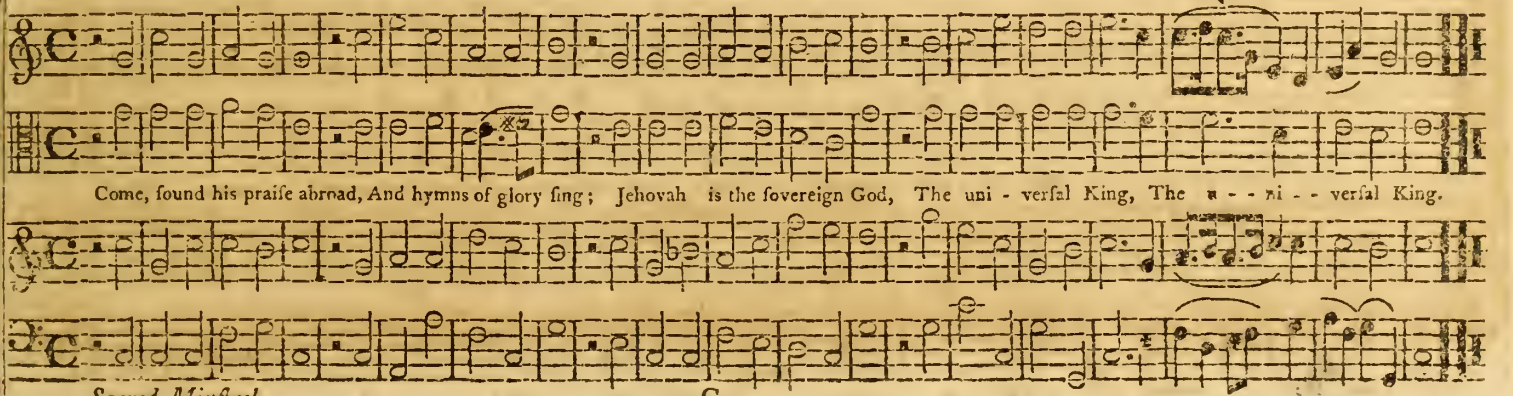
## Windsor. C. M.

*G. Kirby.*




## Loudon. S. M.

*T. Olmsted.*

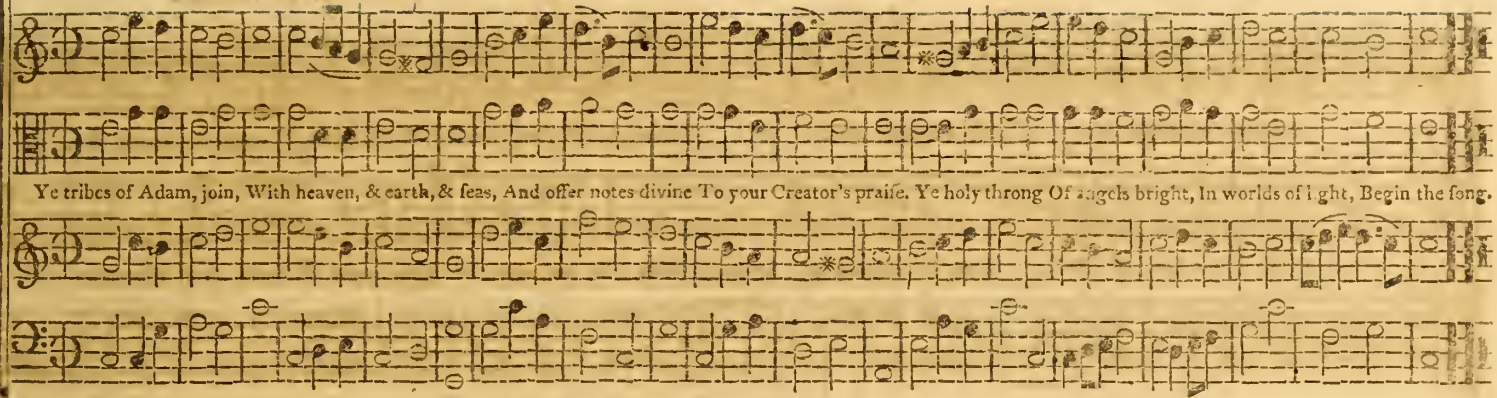


# Lewton. L. M.

*Rippon's Coll.*

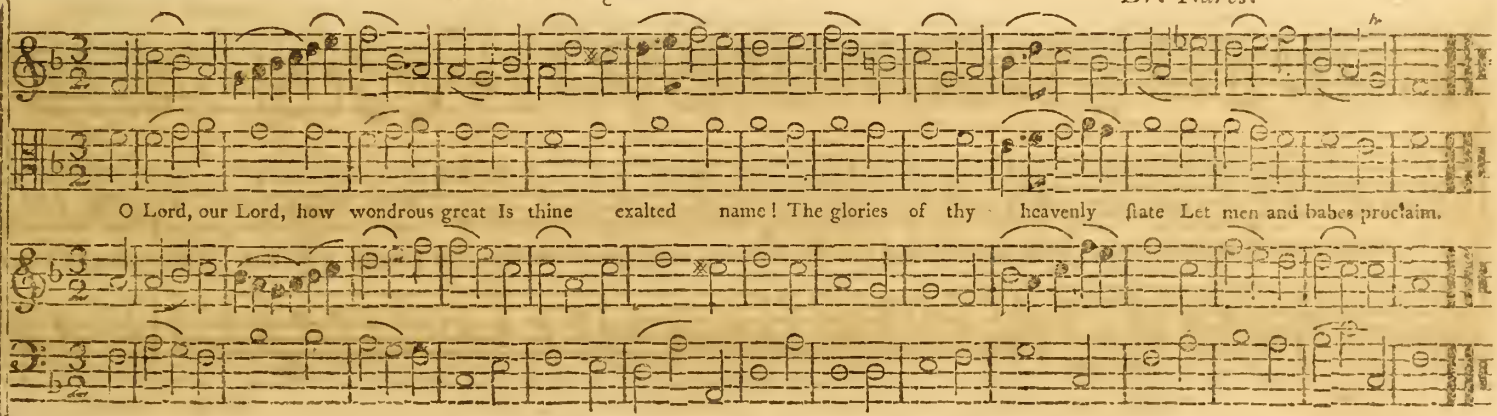
## Green's 148th. P. M.

*Dr. Green.*



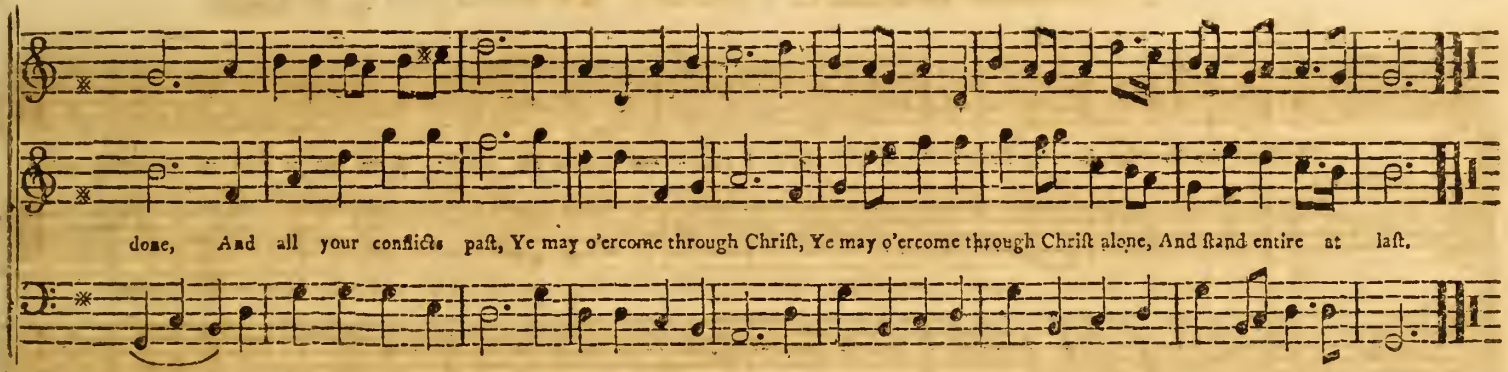

## Eversley. C. M.

*Dr. Nares.*



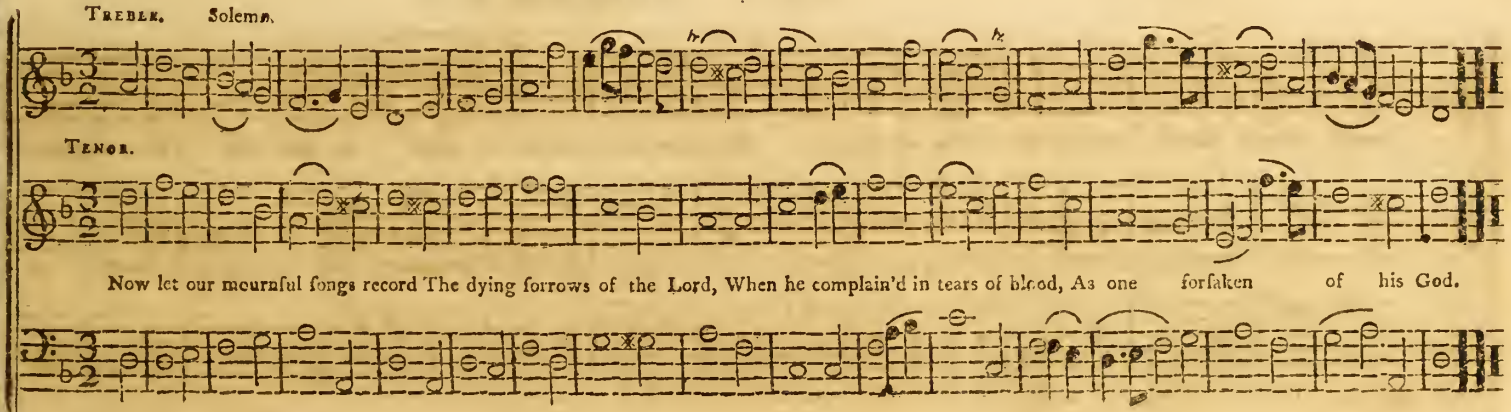
# Christian Soldier. S. M.

*G. F. Handel.*




## Cimbeline. L. M.

*Dr. Arne.*

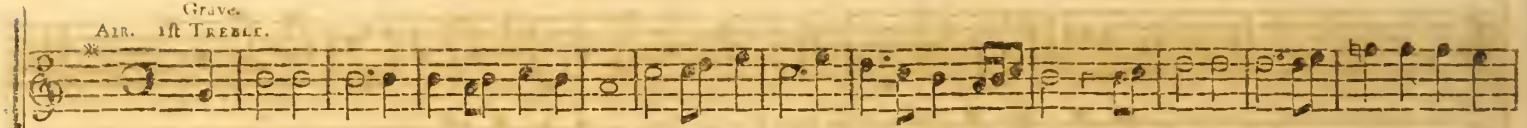


# Arcadia. 10s.

*Altered from G. F. Handel.*

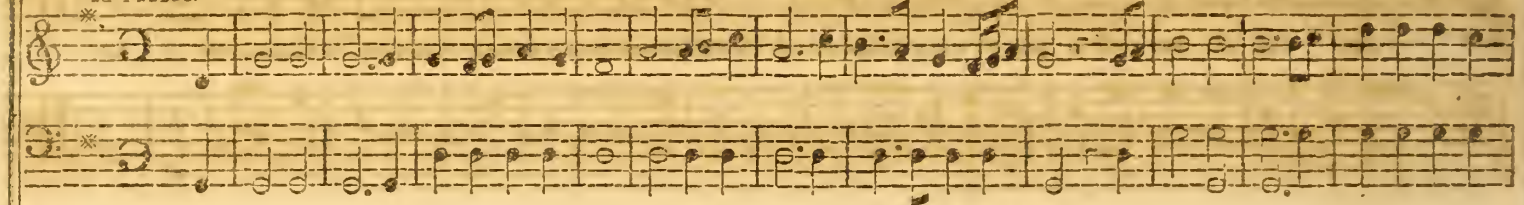
Grave.

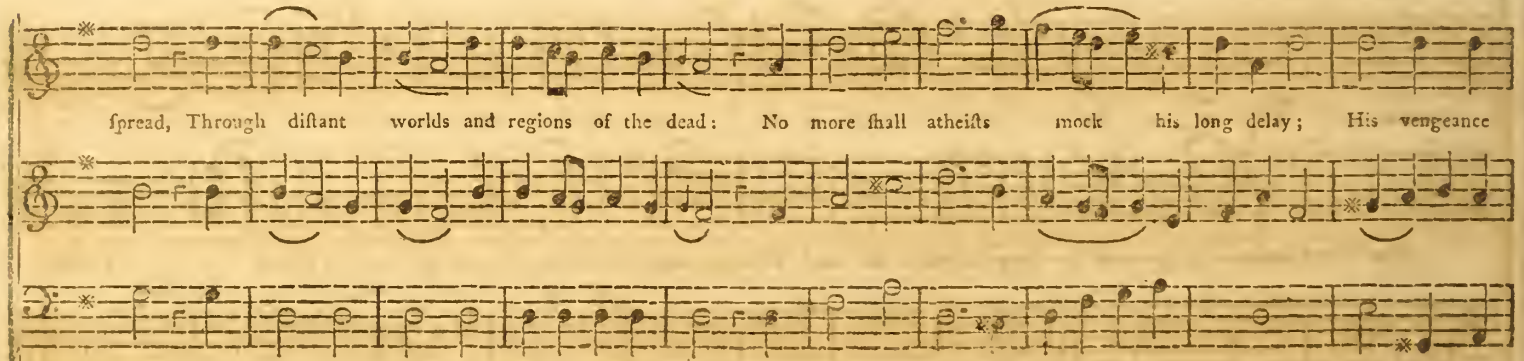
Air. 1st Treble.



The Lord, the fovereign, fends his fummons forth, Calls the fouth nations and awakes the north; From eaft to weft the founding orders

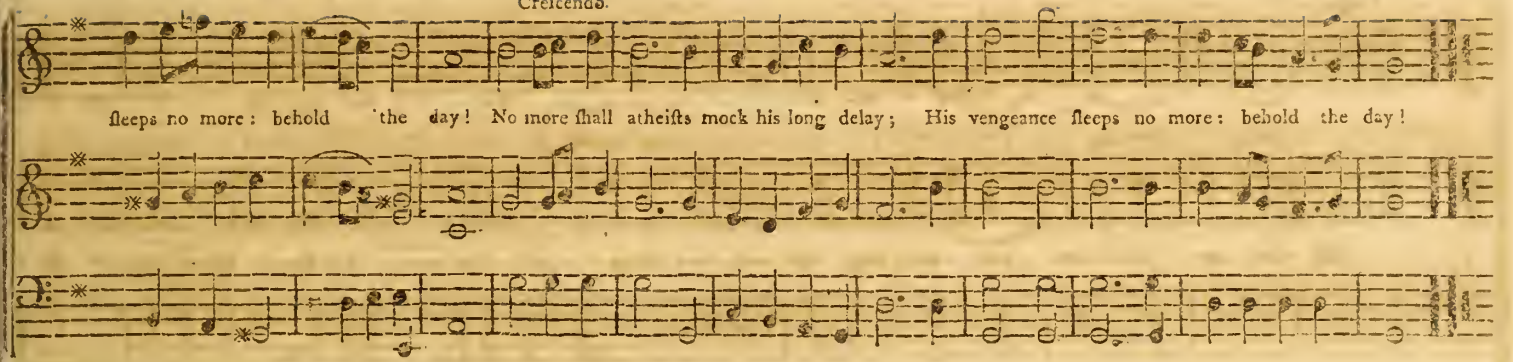
2d Treble.



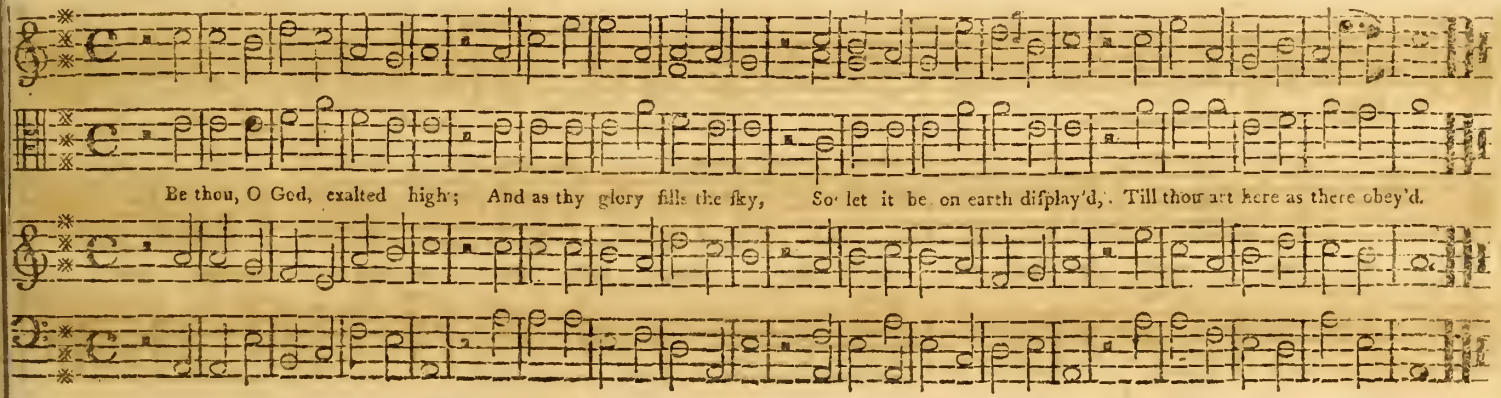


fpread, Through diftant worlds and regions of the dead: No more fhall atheifts mock his long delay; His vengeance

Crescendo.




## Old Hundred. L. M.



# Cornwall. C. M.

*G. F. Handel.*

Air. Grave.
How pleas'd and bleſs'd was I, To hear the people cry, "Come, let us ſeek our God to-day;" Yes,
Secondo.
with a cheerful zeal, We haſte to Zion's hill, And there our vows and honours pay.

# Sydenham. C. M.

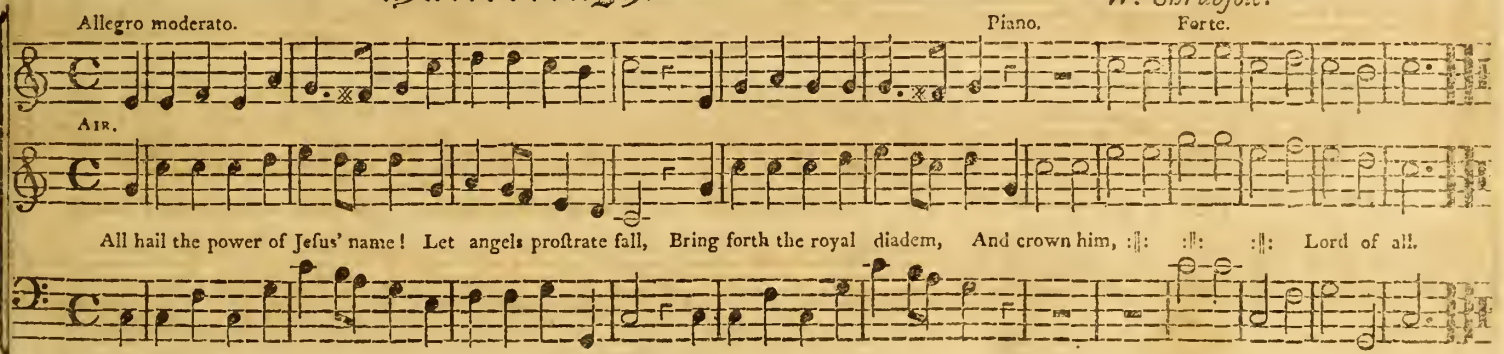
*I. Smith.*

All that have motion, life, and breath,
Proclaim your Maker bleſt;
Yet when my voice expires in death,
My ſoul ſhall praiſe him beſt.

} Sing this verſe in the firſt ſtrain, and end with the Hallelujah.

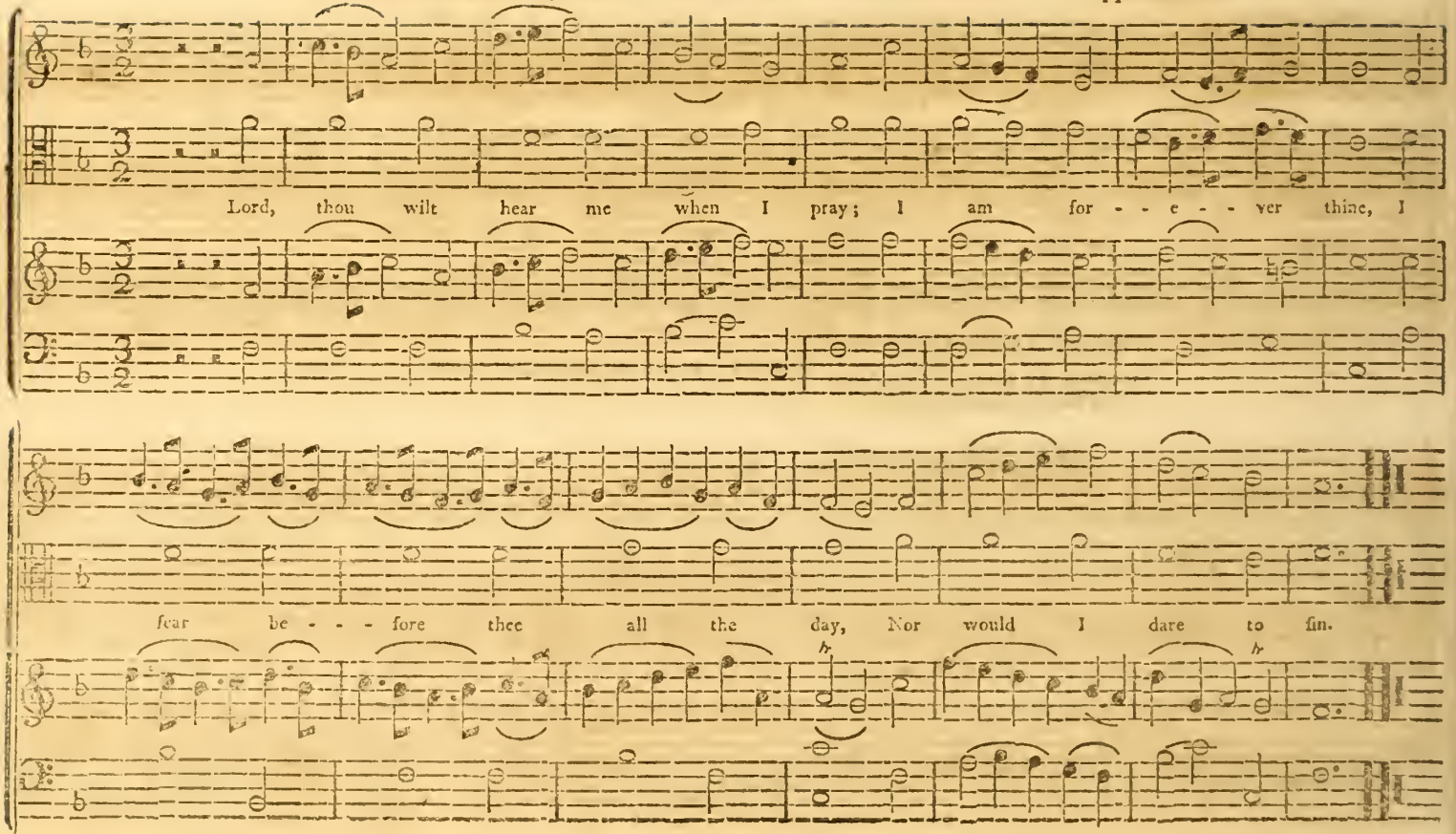
## Marlborough. C. M.

*W. Shrubſole.*

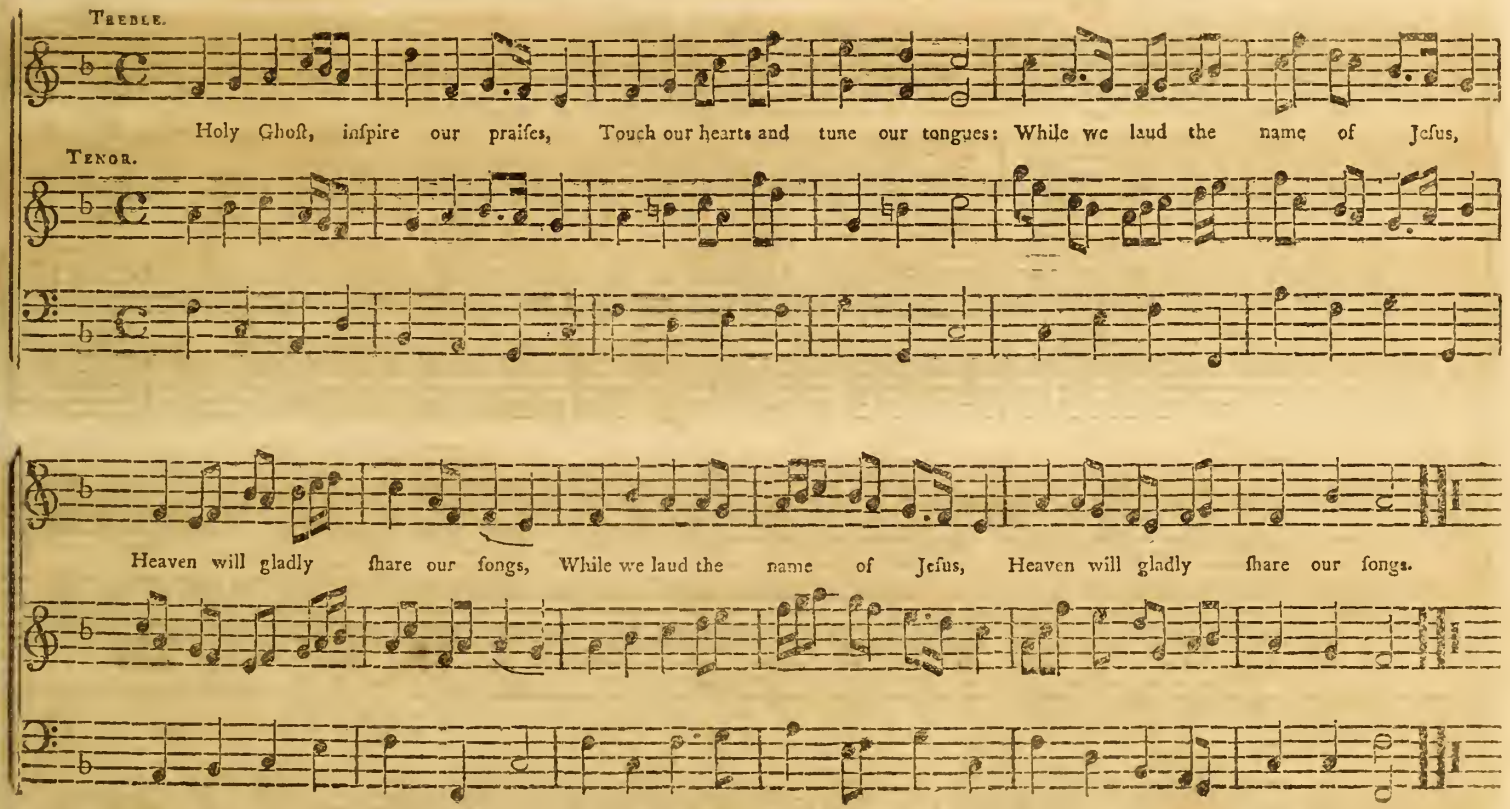


# New York. C. M.

*Rippon's Coll.*



# Detroit. 8s & 7s. U. K. H.

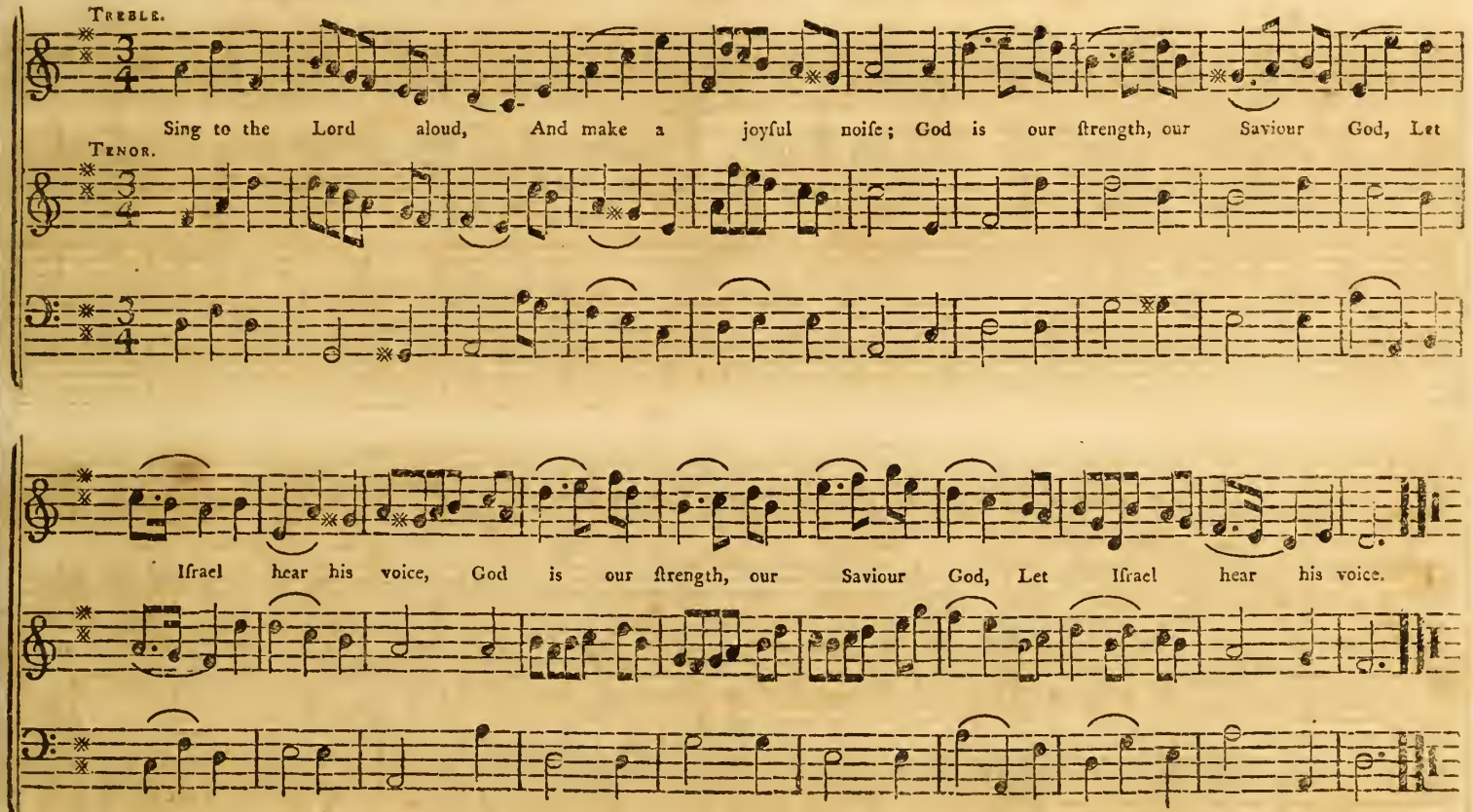


# Psalm 63d. S. M.

*T. Olmsted.*

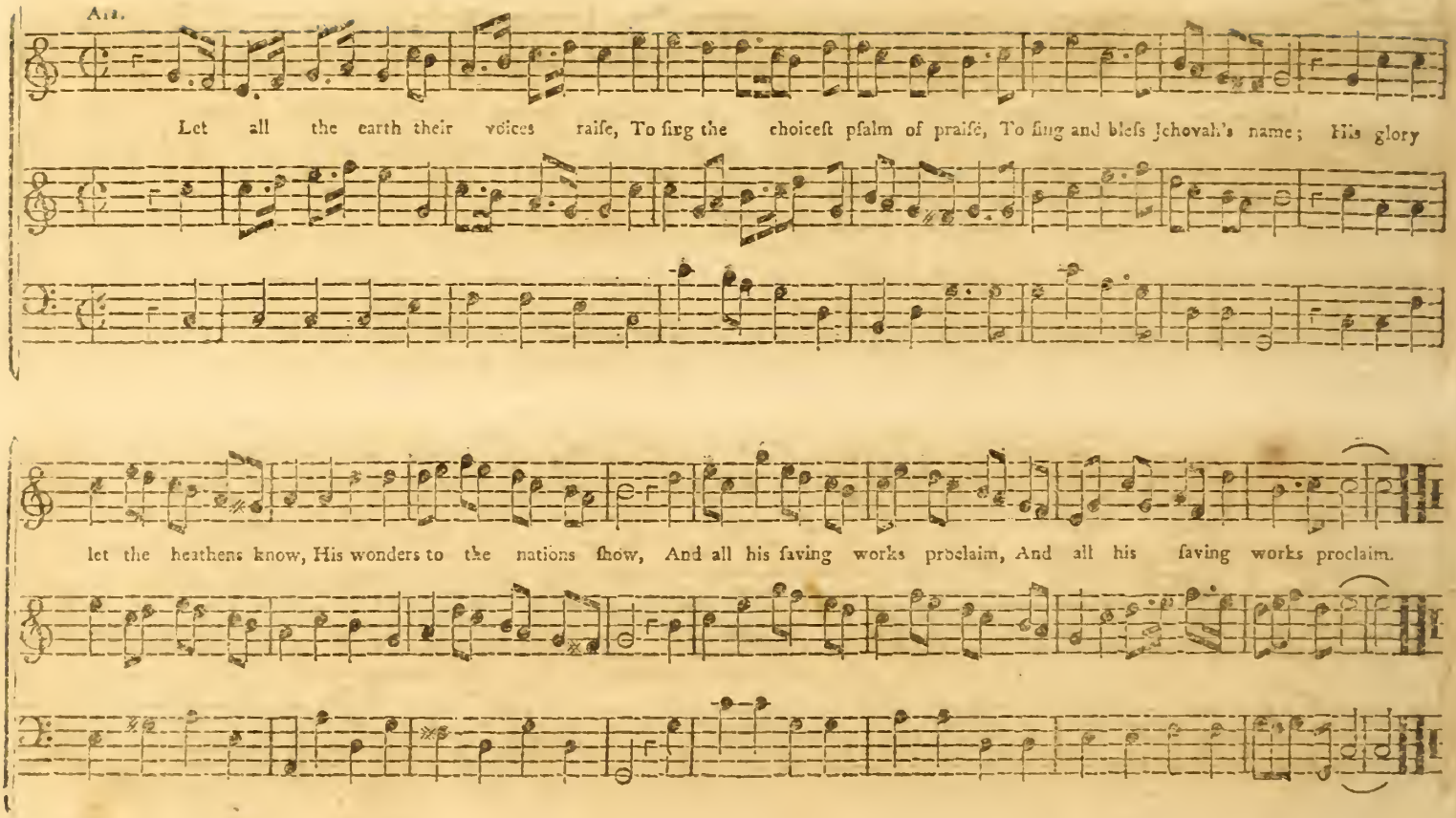
# Avignon. S. M.

*U. K. H.*



# Orleans. P. M.

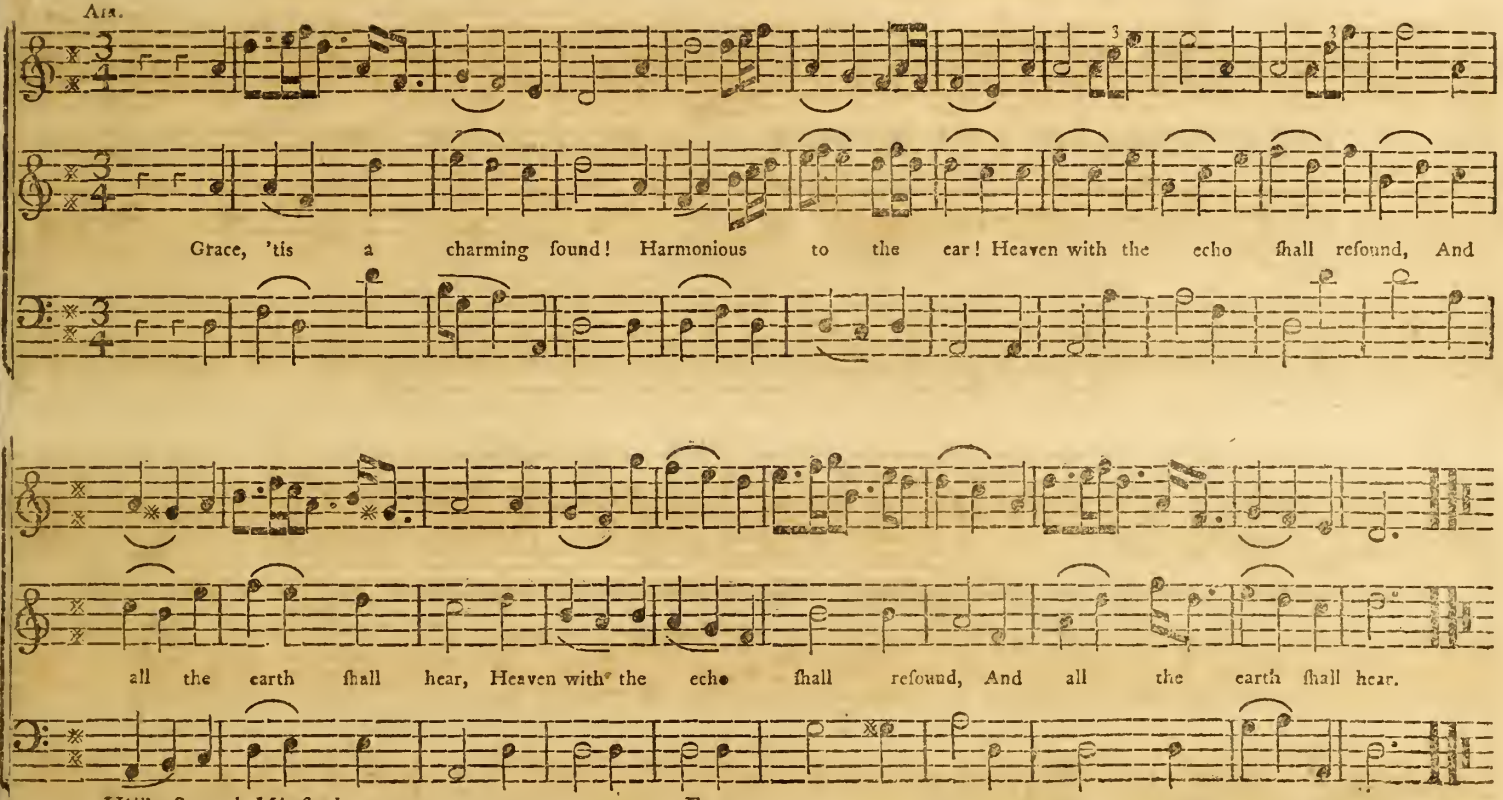
*T. Olmsted.*



# Rutland. S. M.

*Rippon's Coll.*

Air.

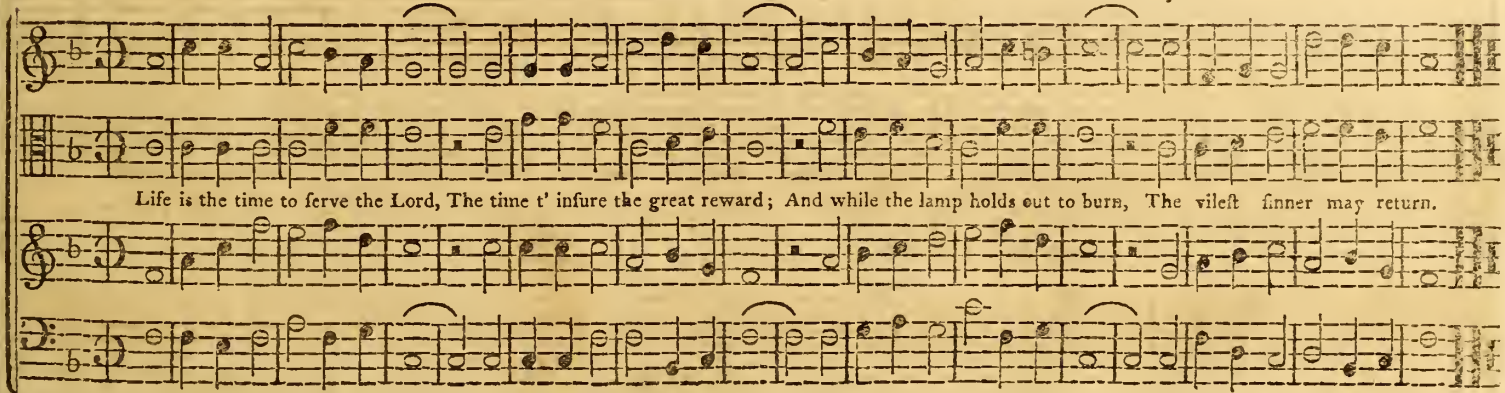


# Vernon. C. M.

*T. Olmsted.*

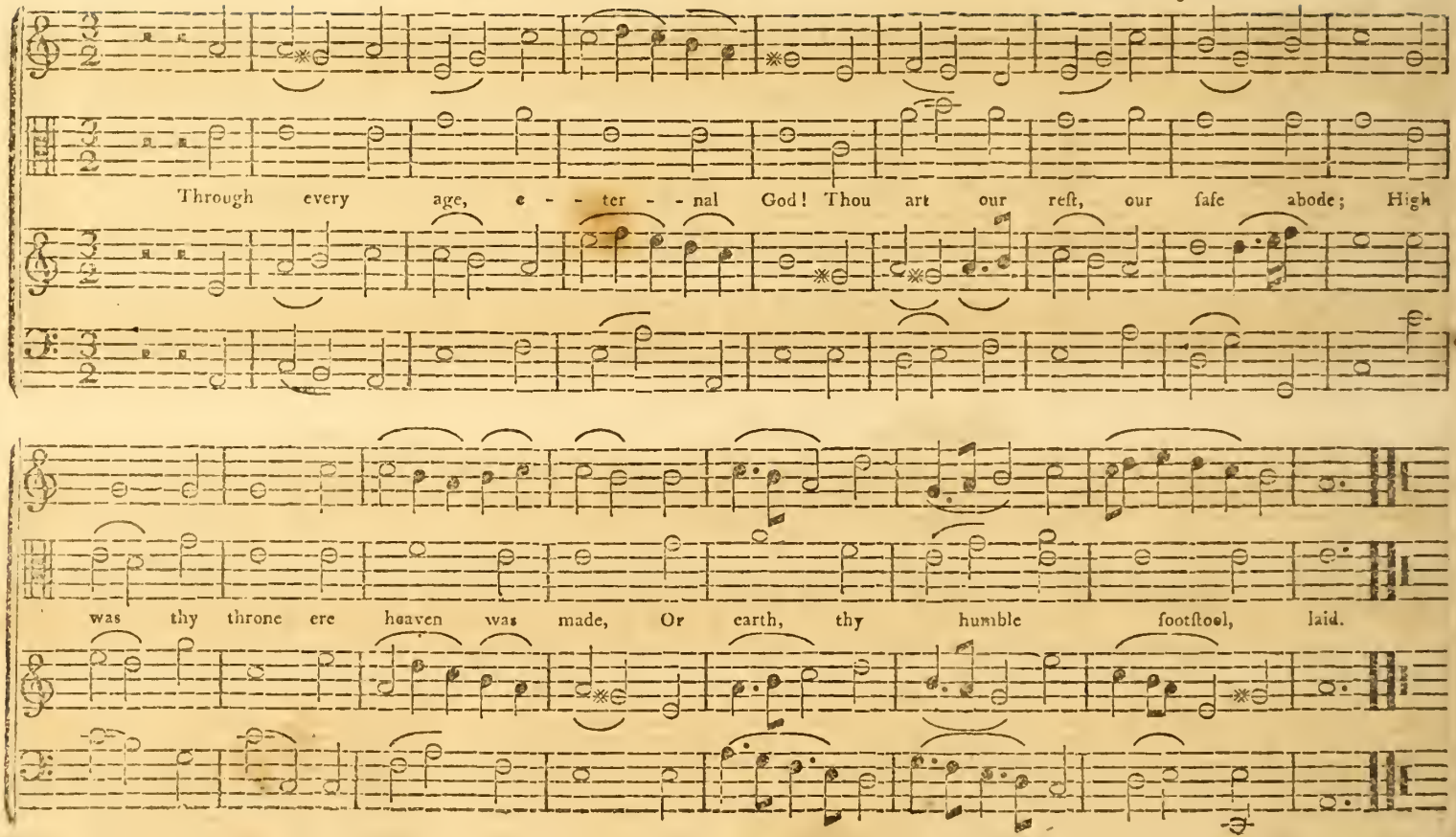
## Wells. L. M.

*Holdroyd.*



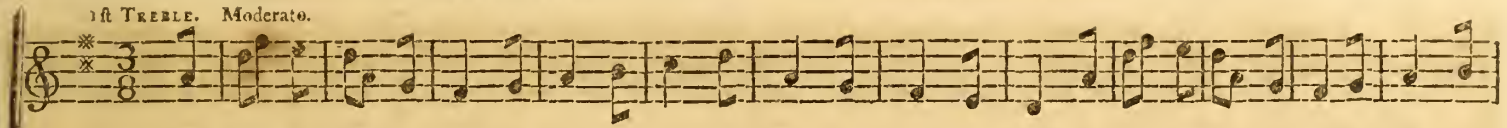
# Psalm 90th. L. M.

*T. Olmsted.*



# Rubicon. P. M. *U. K. H.*

1ſt Treble. Moderato.



The Lord hath eyes to give the blind; The Lord ſupports the ſinking mind; He ſends the lab'ring conſcience peace; He

2d Treble.

helps the ſtranger in diſtreſs, The widow and the fatherleſs, And grants the priſoner ſweet releaſe.

# Aſylum. P. M.

*Dr. Arnold.*

# Jubilee. P. M.

*T. Williams's Coll.*

# St. Aſaph's. C. M.

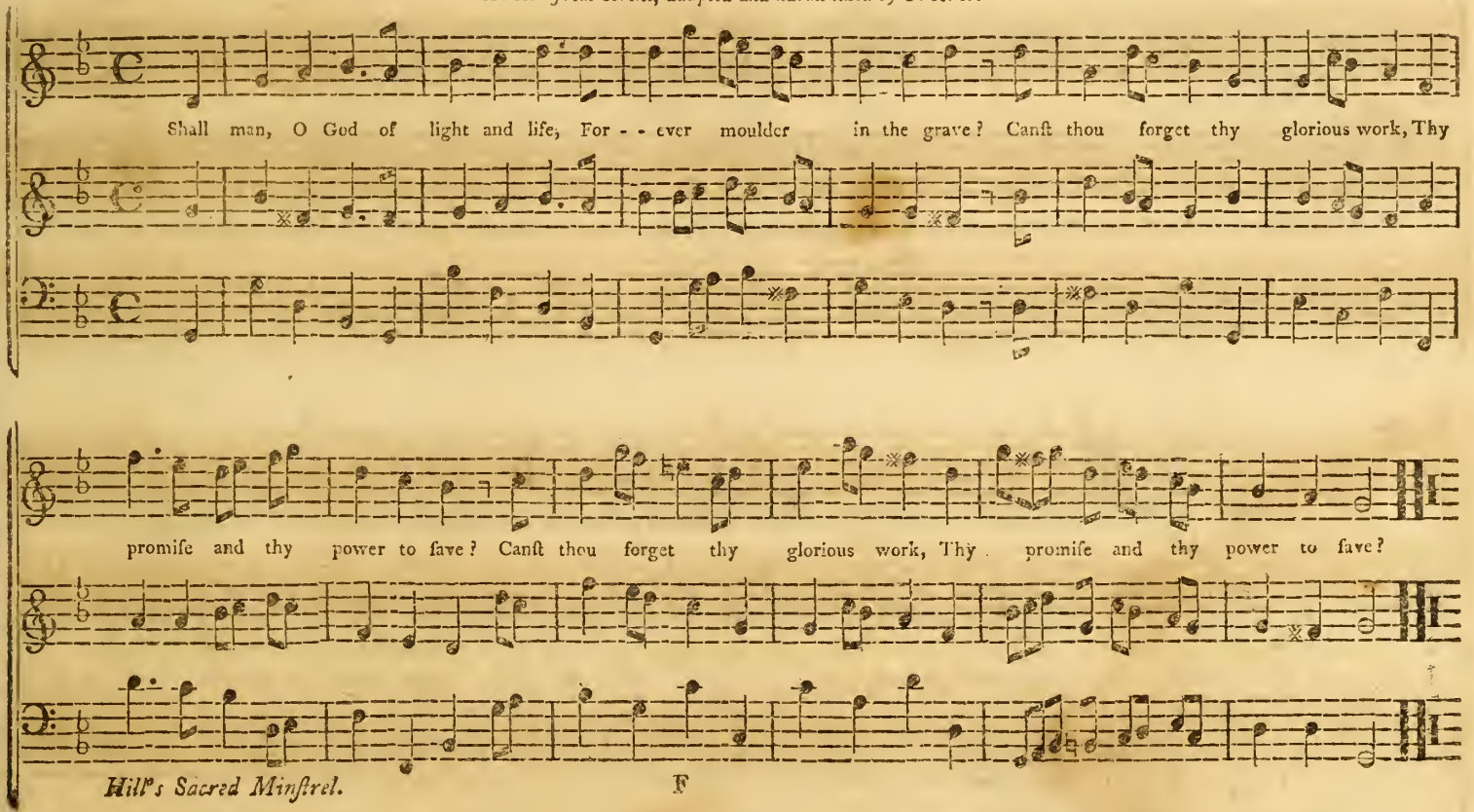
*B. Milgrove.*

Piano. Forte.

AIR.

# Ravena. L. M.

*An Air from Corelli, adapted and harmonized by U. K. H.*



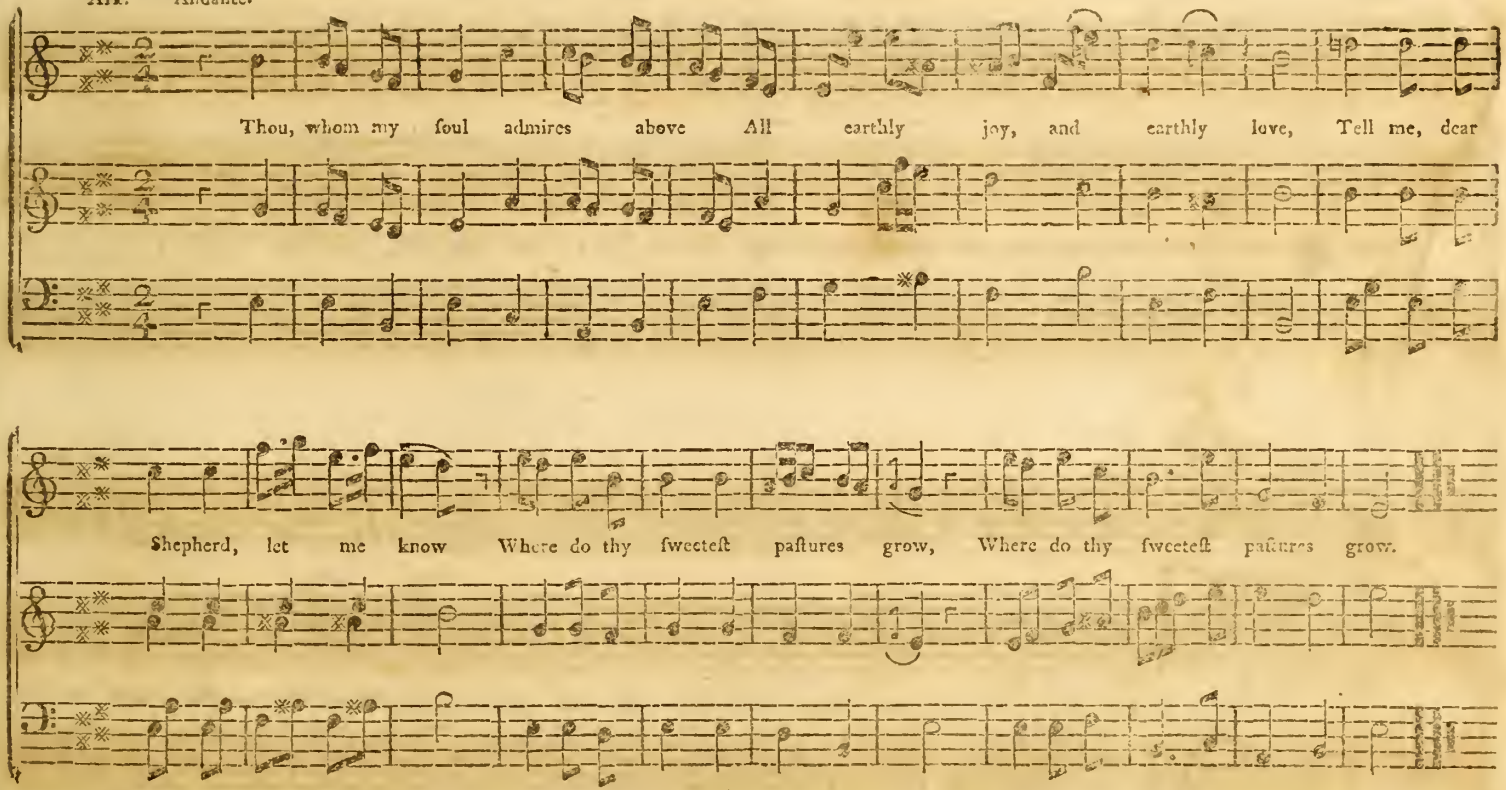
# Lambeth. C. M.

*C. Lockhart.*

# California. L. M.

*J. Kimball.*

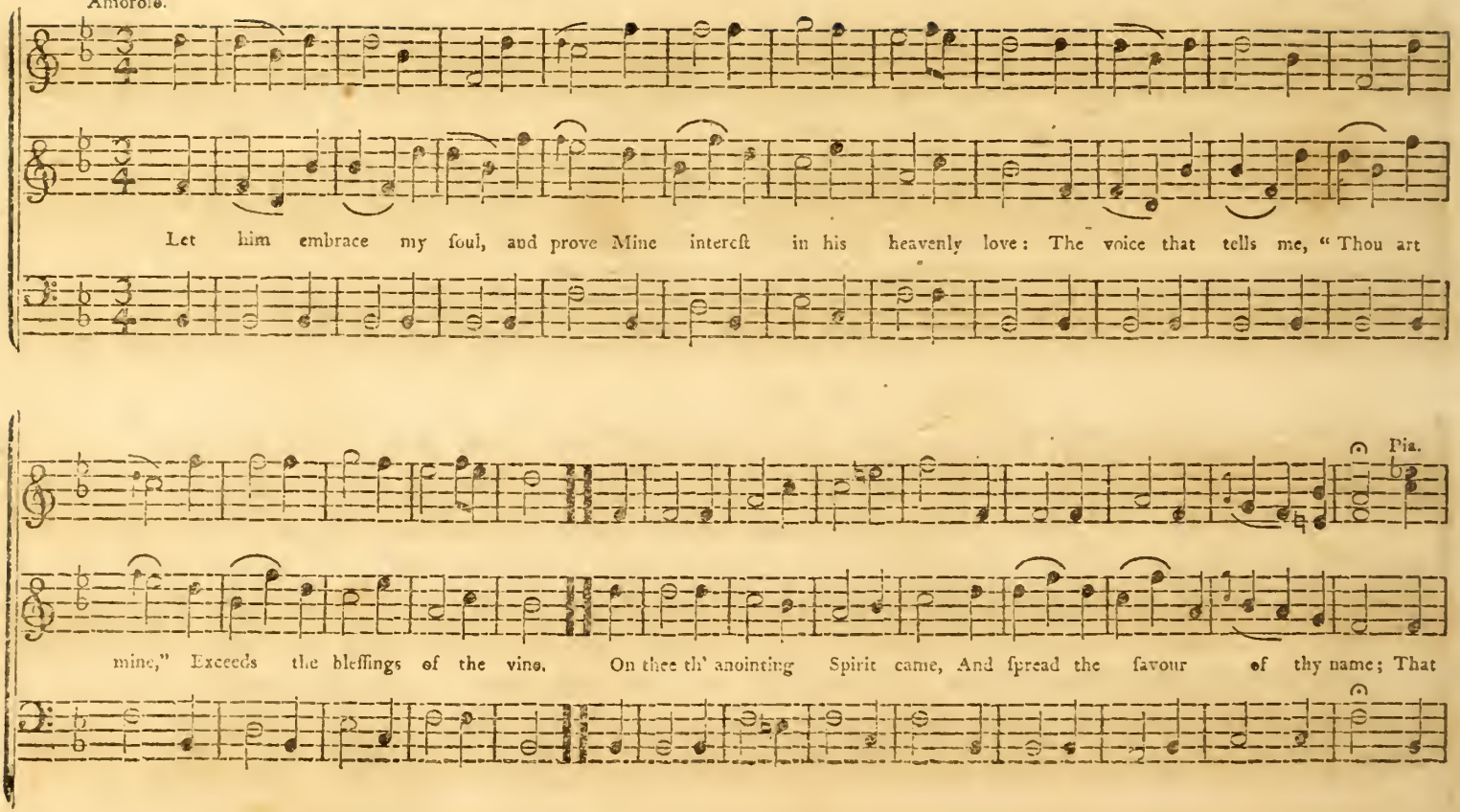
Air. Andante.



# Italy. L. M.

*Sacchini.*

Amoroſo.



For.

oil of gladneſs and of grace Draws virgin ſouls to meet thy face, Draws virgin ſouls to meet thy face.

## Uſſic. S. M.

*W. Cole.*

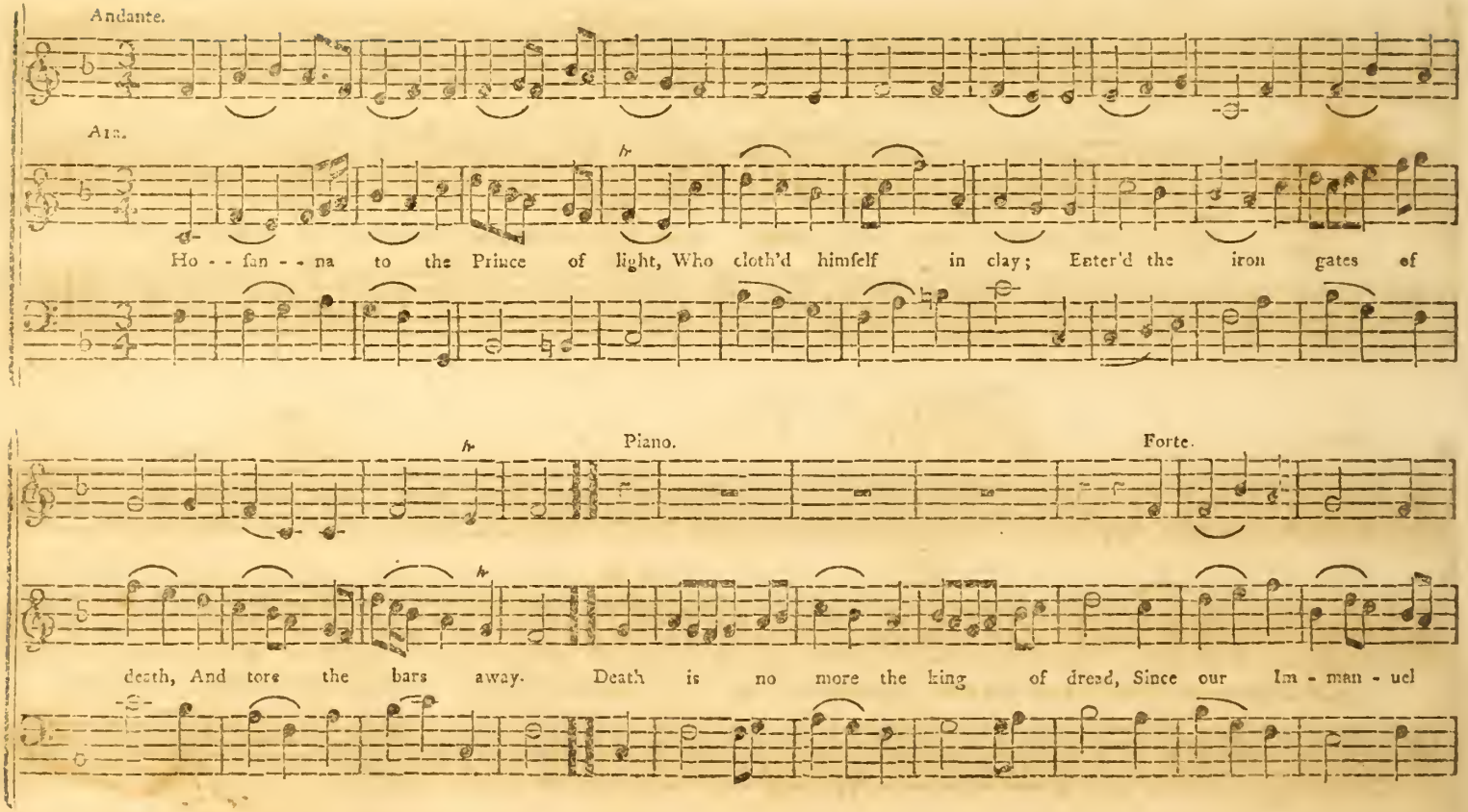
Phintive.

Air.

Lord, what a feeble piece Is this our mortal frame! Our life, how poor a trifle 'tis, That ſcarce deſerves the name.

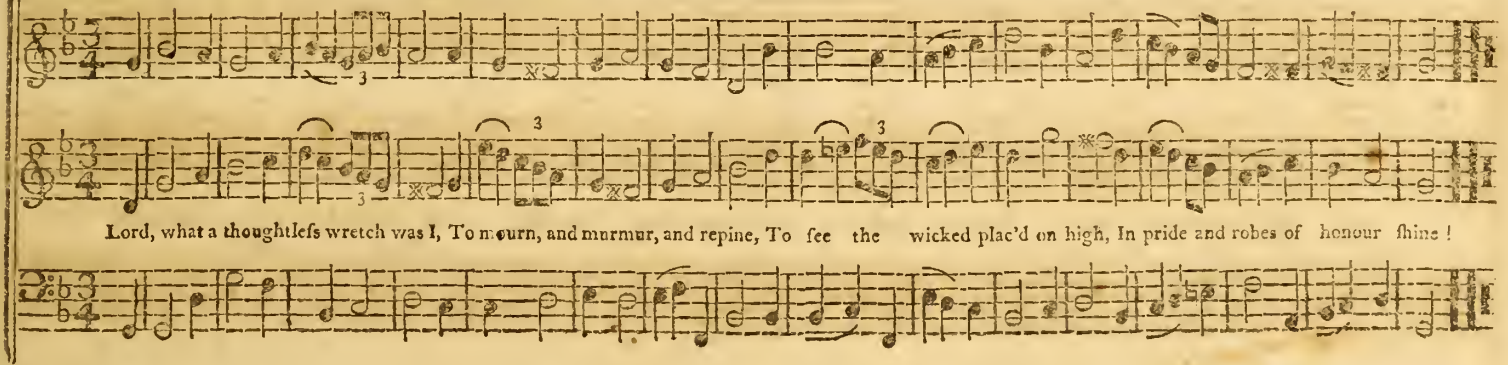
# Penſance. C. M.

*H. Purcell.*



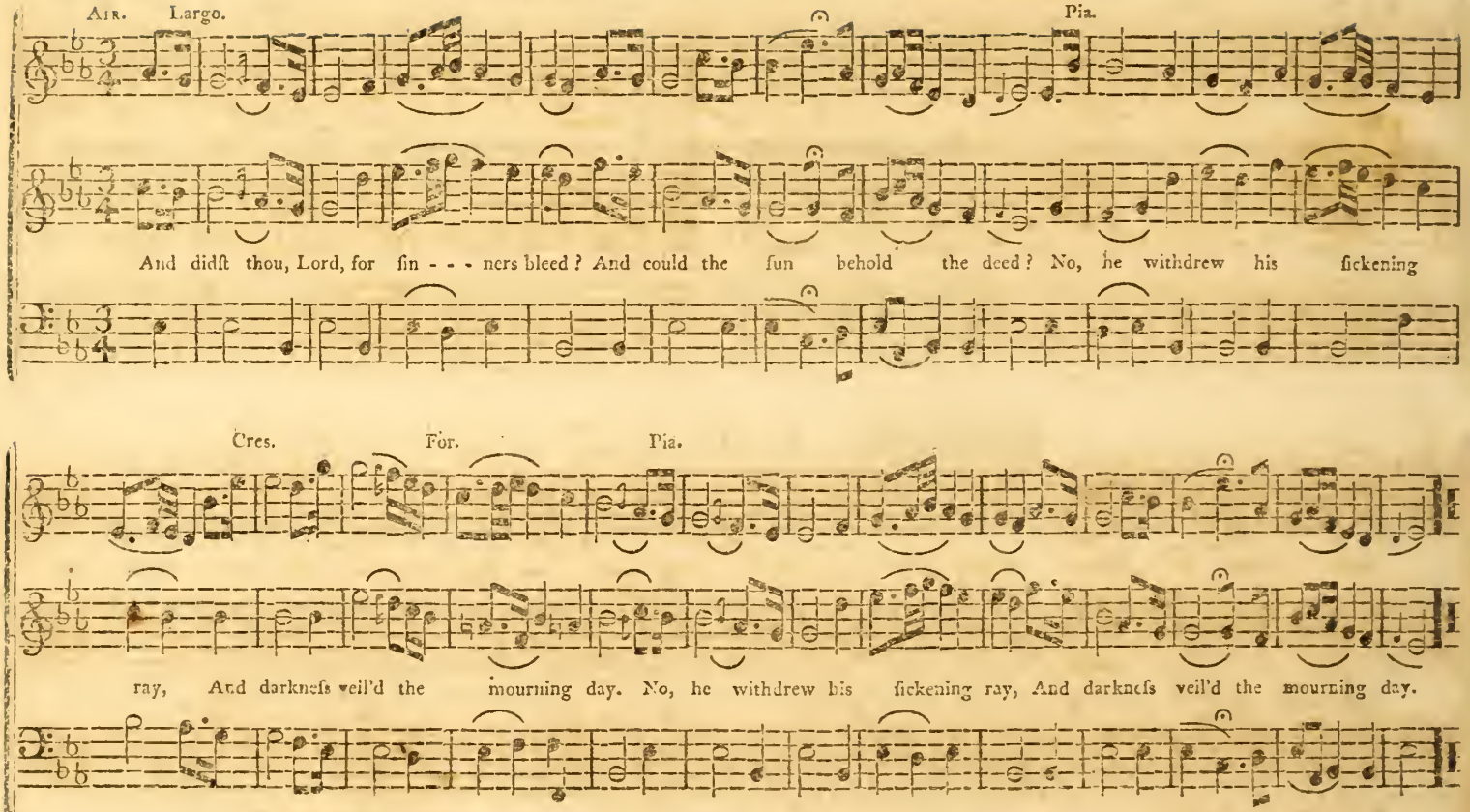
## Franklin. L. M.

*U. K. H.*



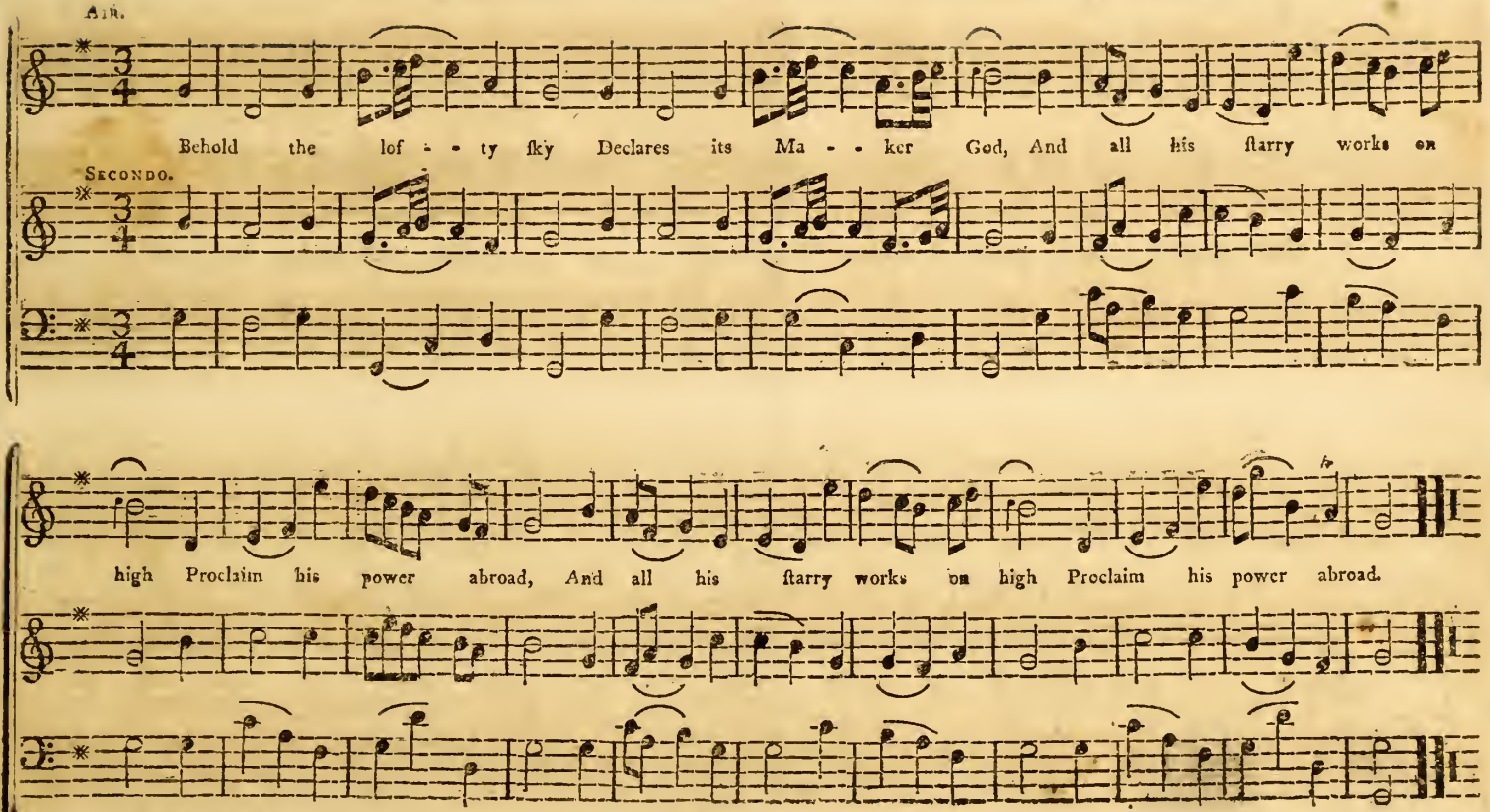
# Muſic. L. M.

*Dr. Arne.*



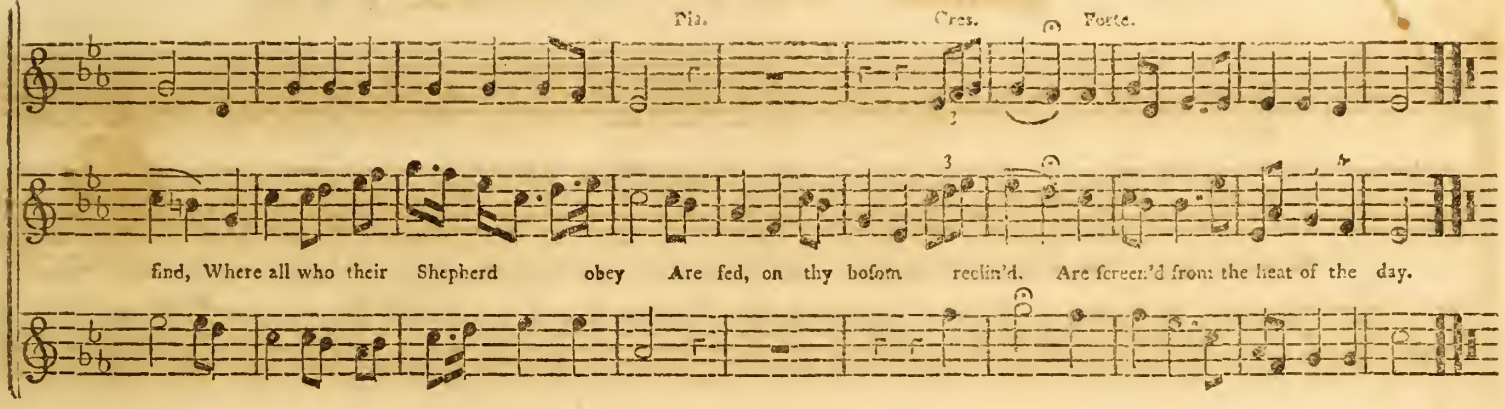
# Burton. S. M.

*Dr. Madan.*

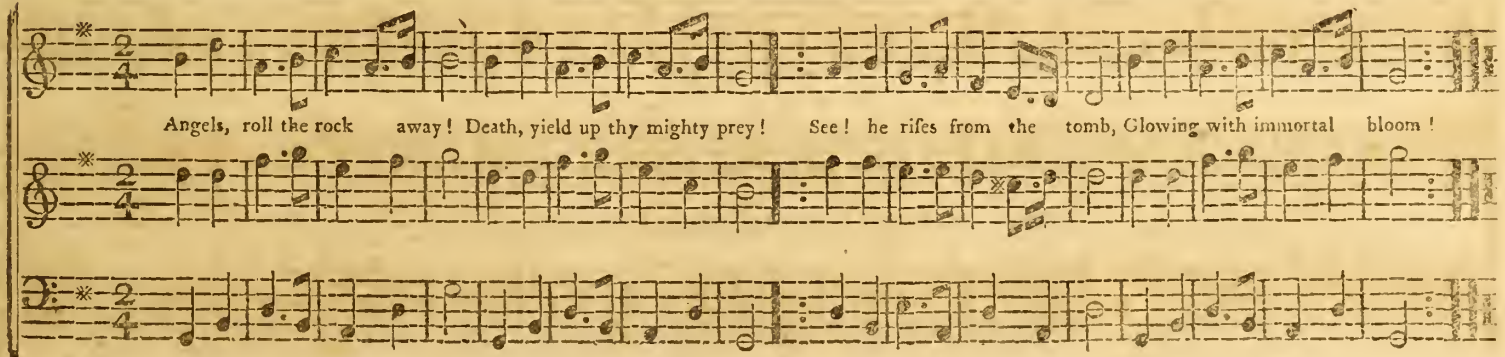


# Milford. 85.

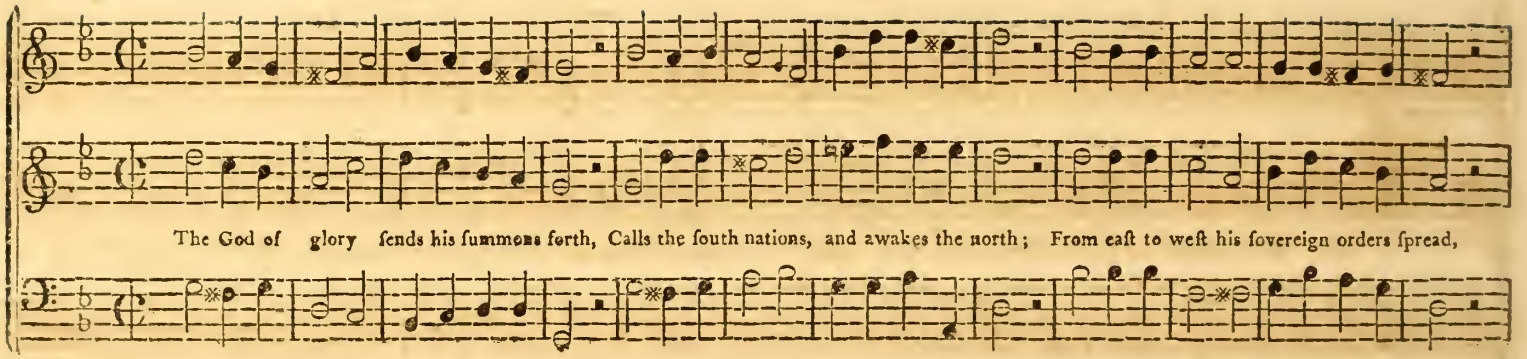
*B. Milgrove.*




## Pleyel's German Hymn. 7s.



# France. 10s & 11s. *E. Blancks.*



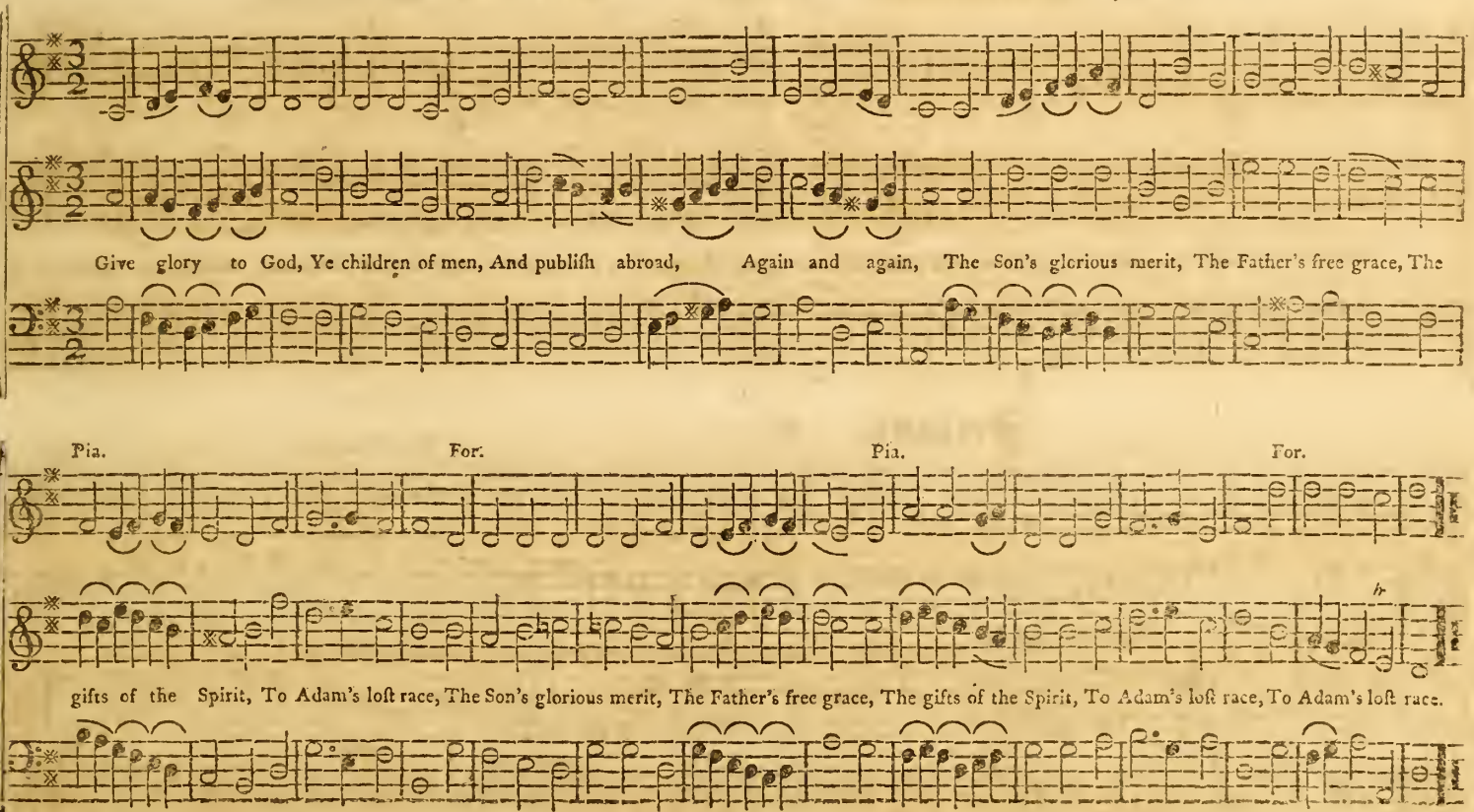
# Uxbridge. 8s. *Dr. Arne.*

# Chatham. P. M.

*T. Williams's Coll.*

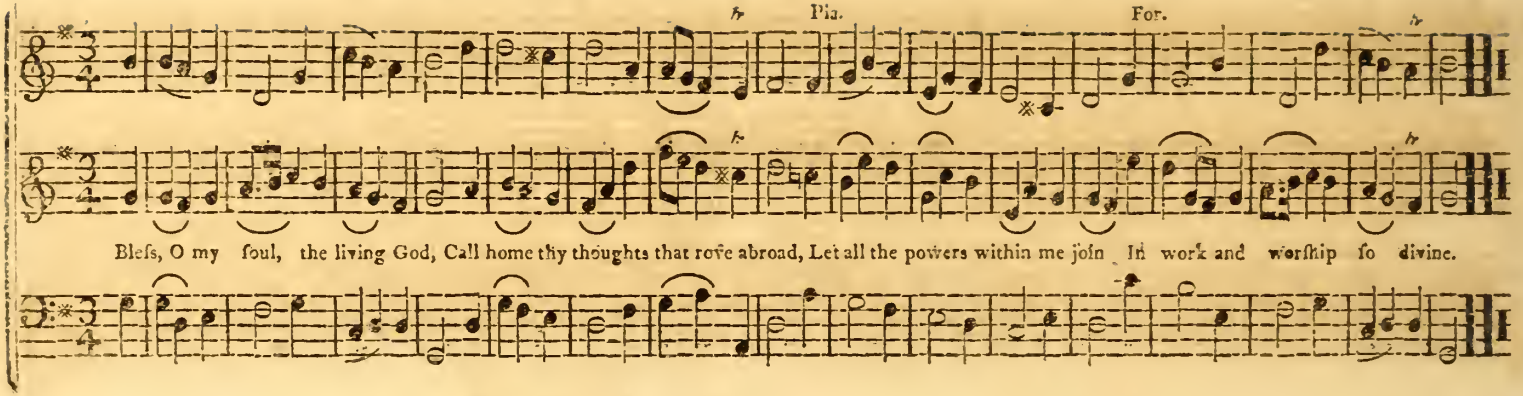
# Chelmsford. P. M.

*R. Taylor.*



## Litchfield. L. M.

*J. Darwell.*

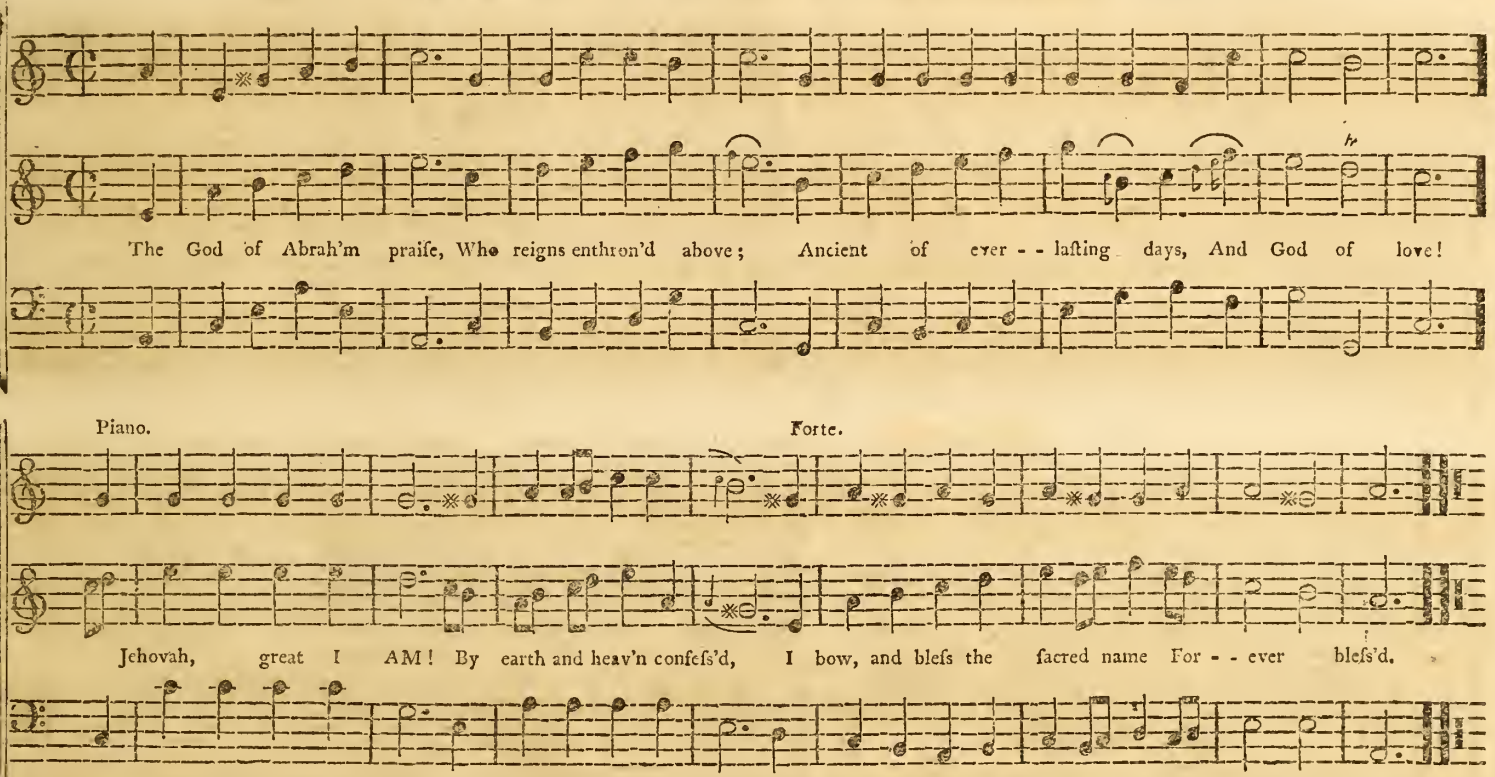



## Iceland. 7s.

*O. Holden.*

# Judea. P. M.

Jewiſh Air. *T. Williams's Coll.*



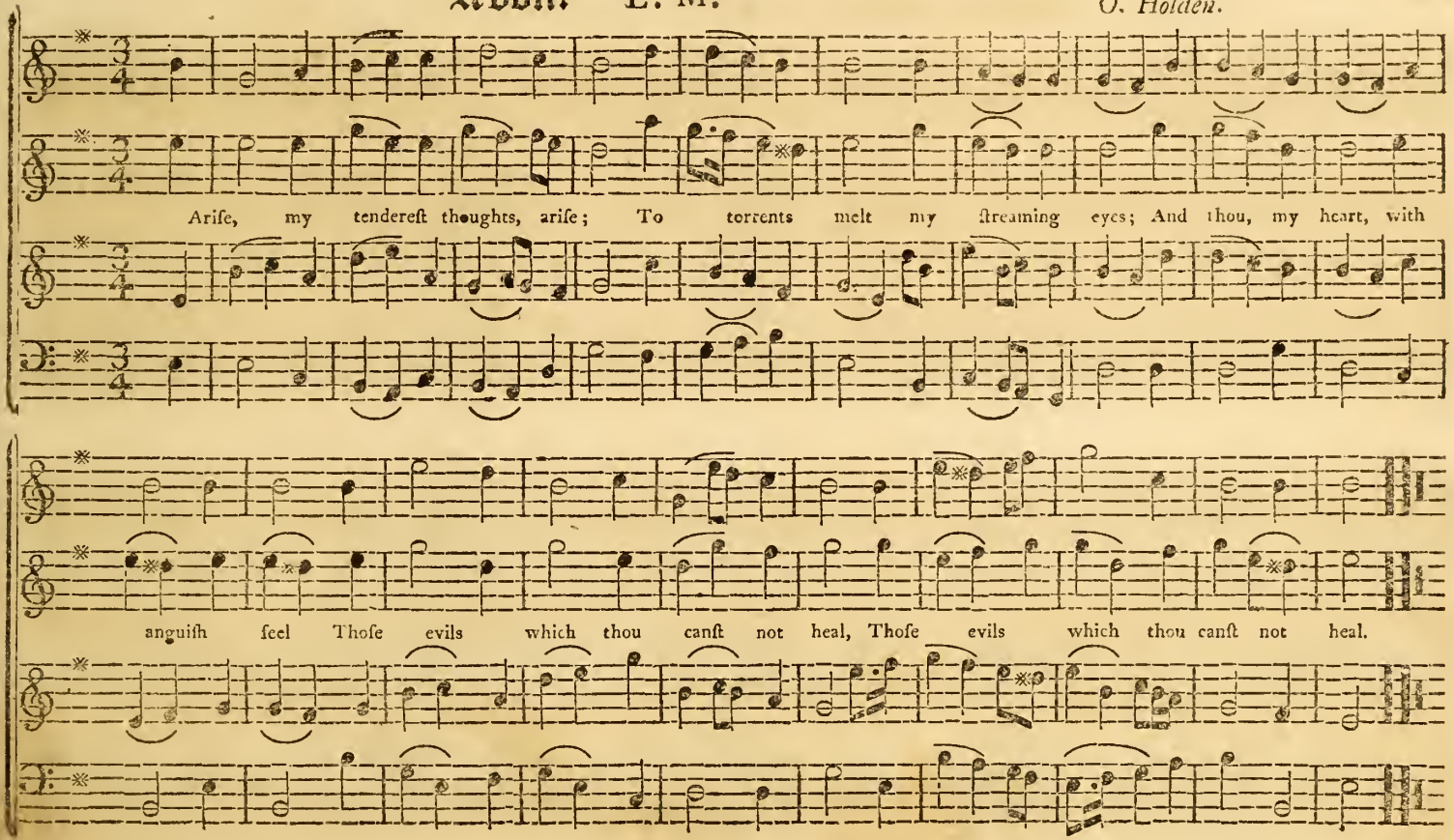

☞ *This tune may be ſung to the* 122*d Pſalm, by ſlurring the* 6*th*, 7*th*, 14*th, and* 15*th bars.*

# Hanley Green. C. M.

*O. Holden.*

# Avon. L. M.

*O. Holden.*



# Portuguese Hymn. L. M.

# Aithlone. P. M.

*T. Williams's Coll.*

## Brighthelmstone. C. M.

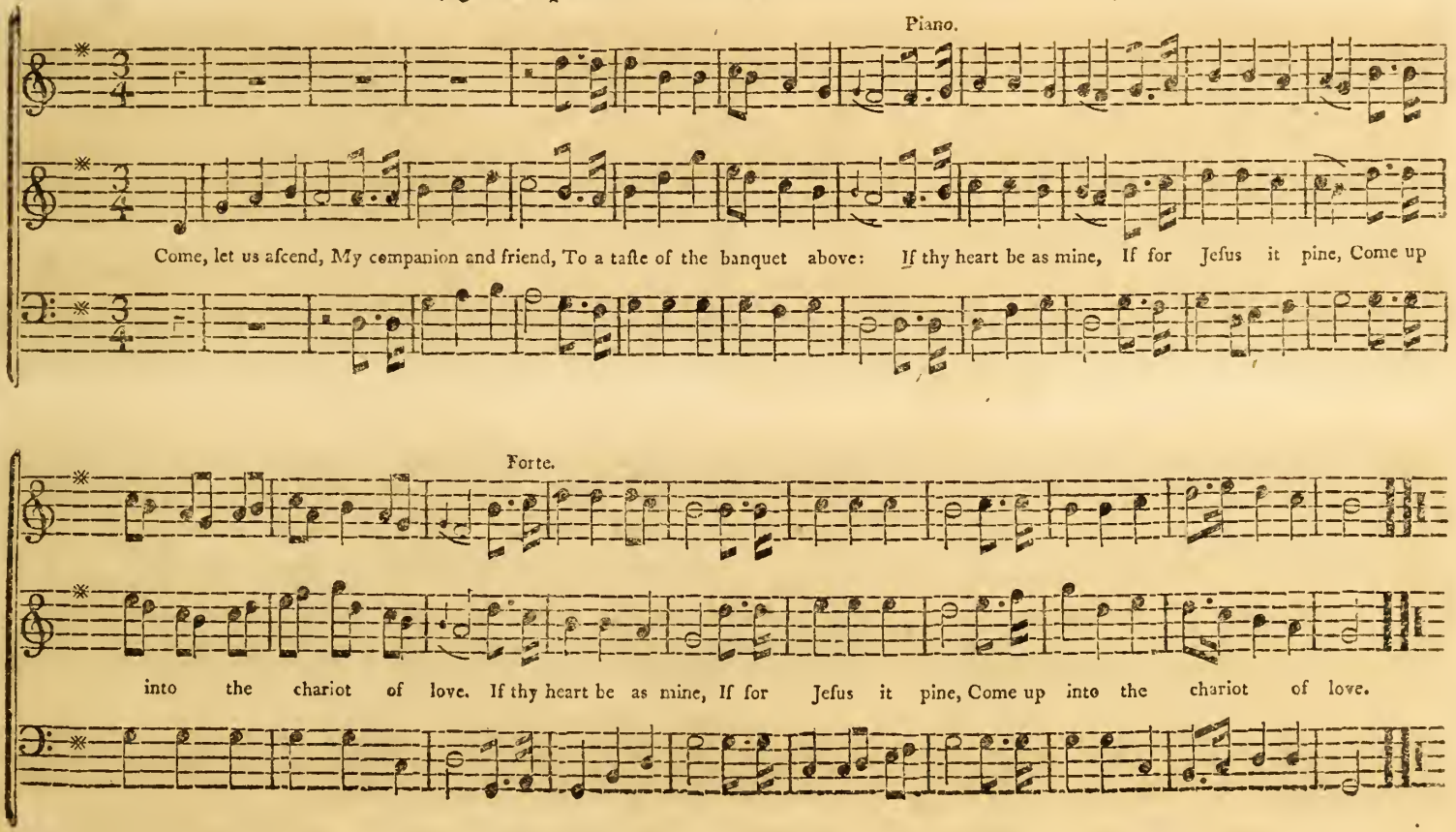
*B. Milgrove.*

## Allison. S. M.

*J. Cole.*

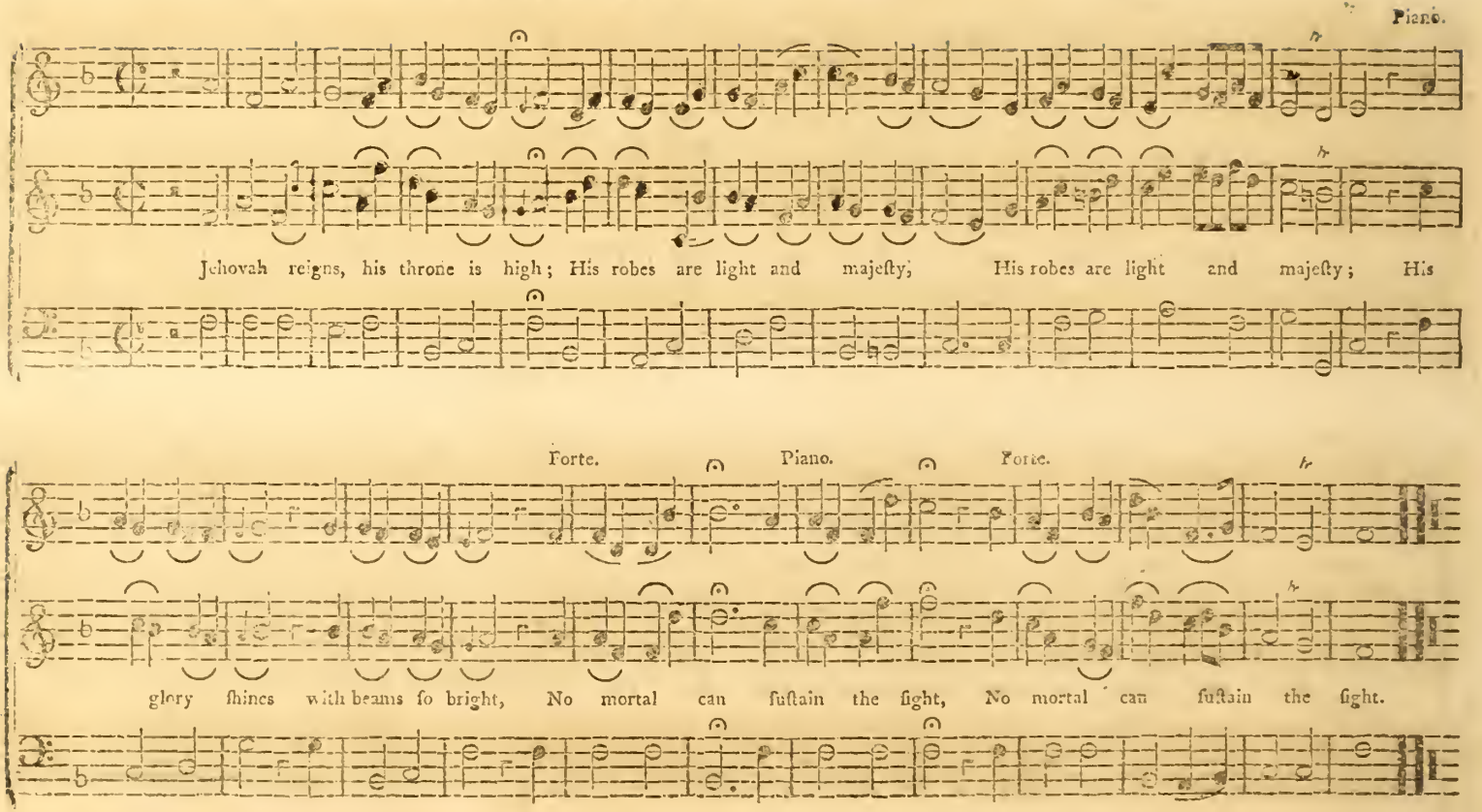
# Banquet. P. M.

*J. Cole.*



# Martin's Lane. L. M.

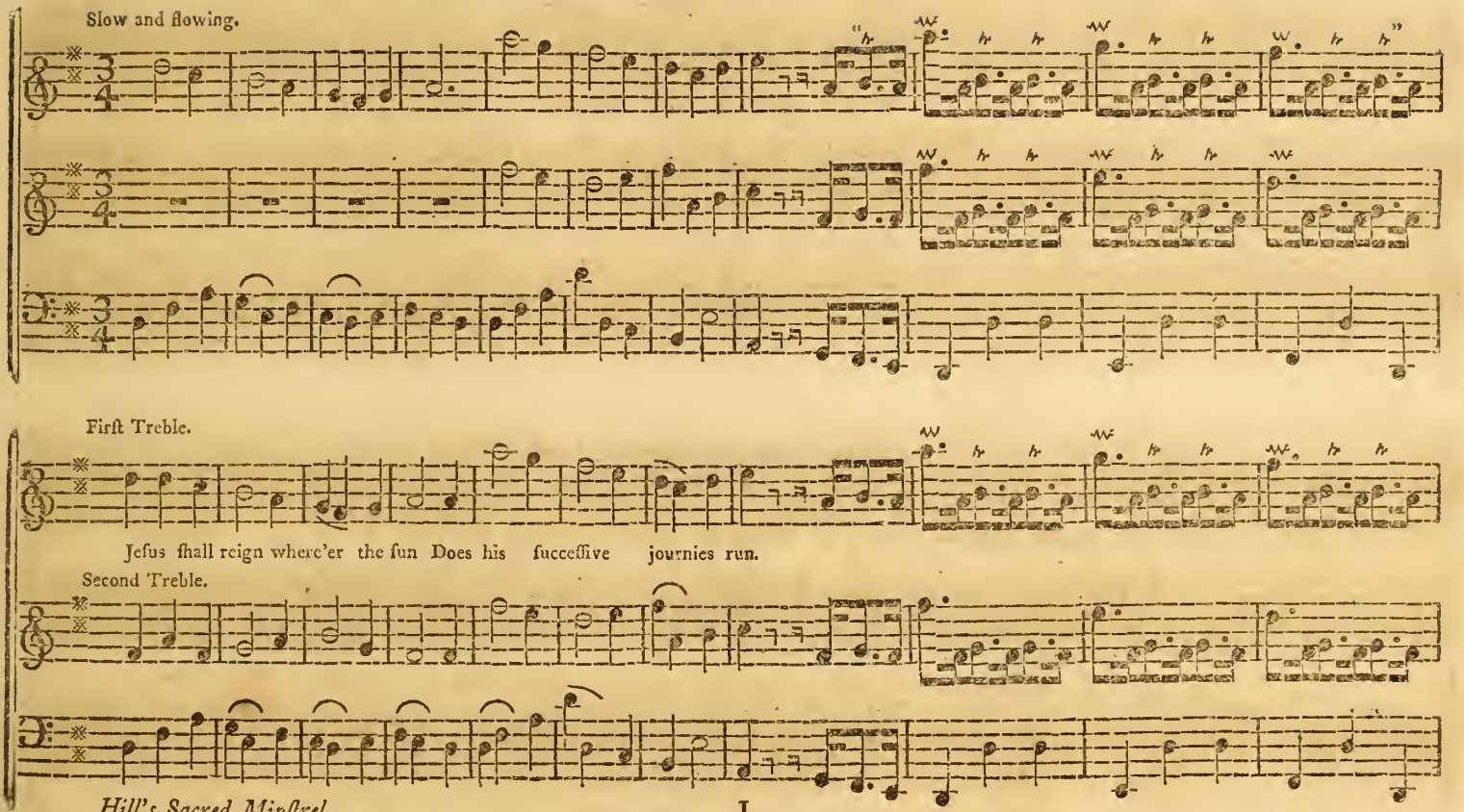
*H. E.*

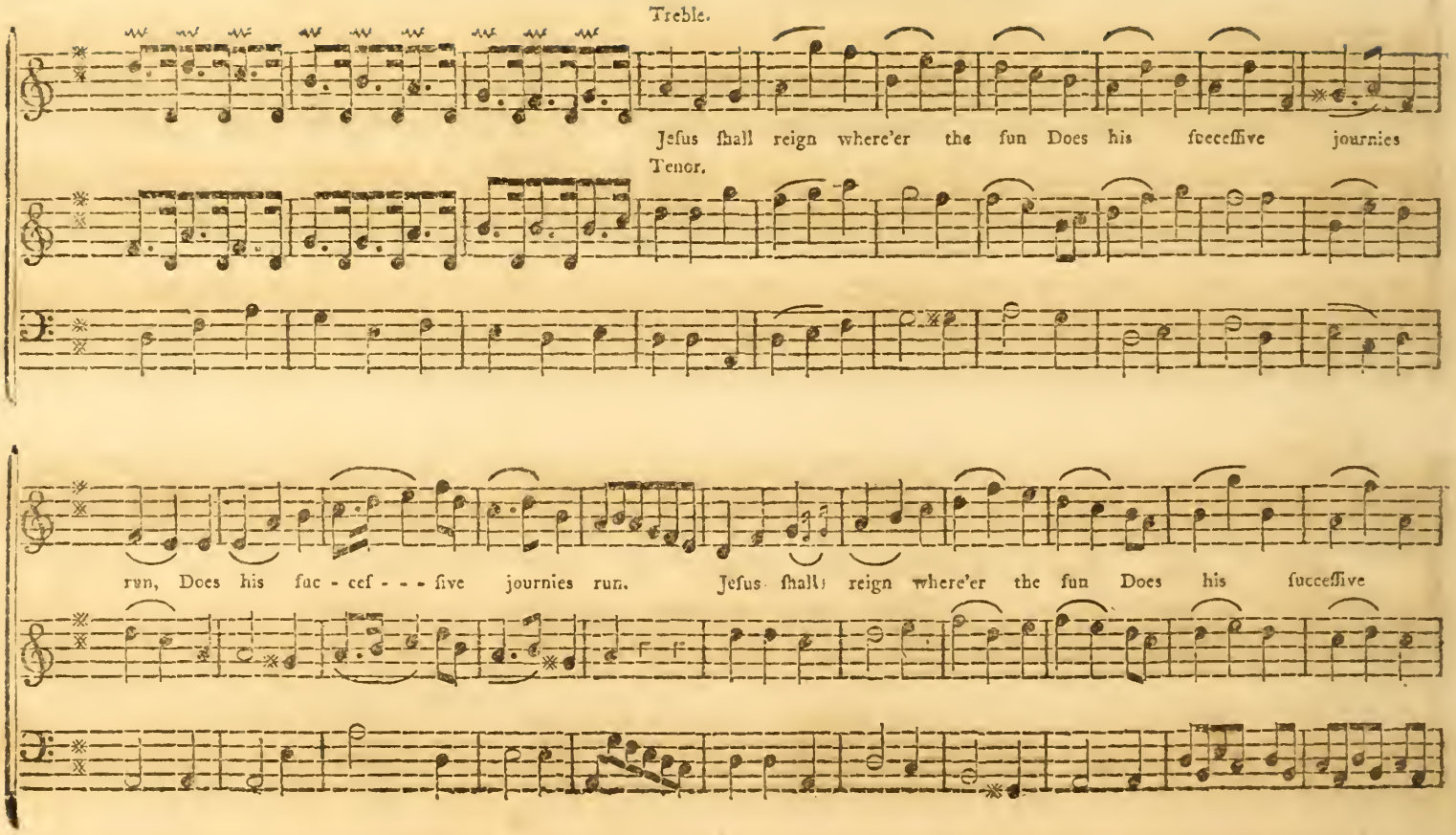


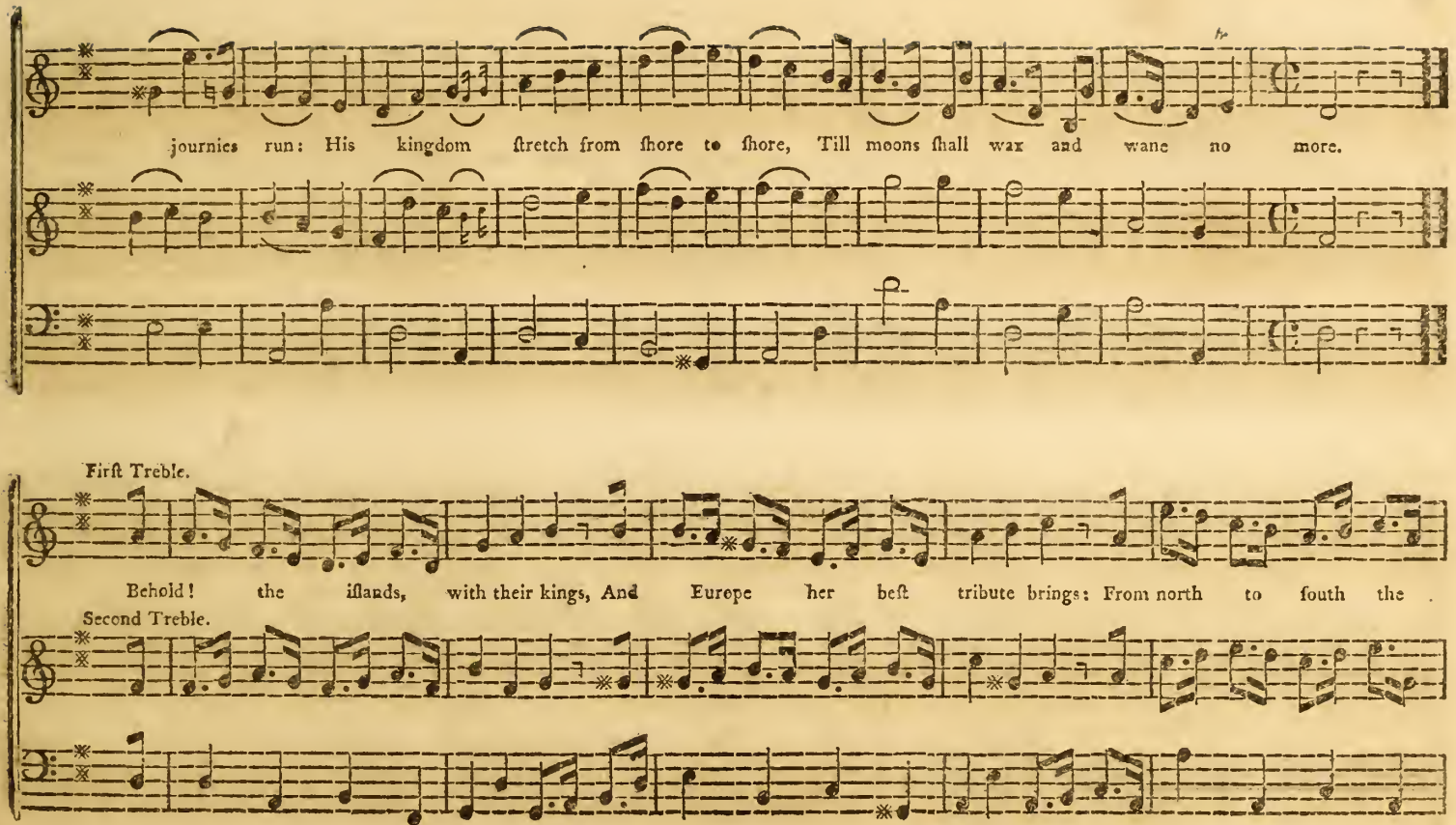
# Millennium. L. M.

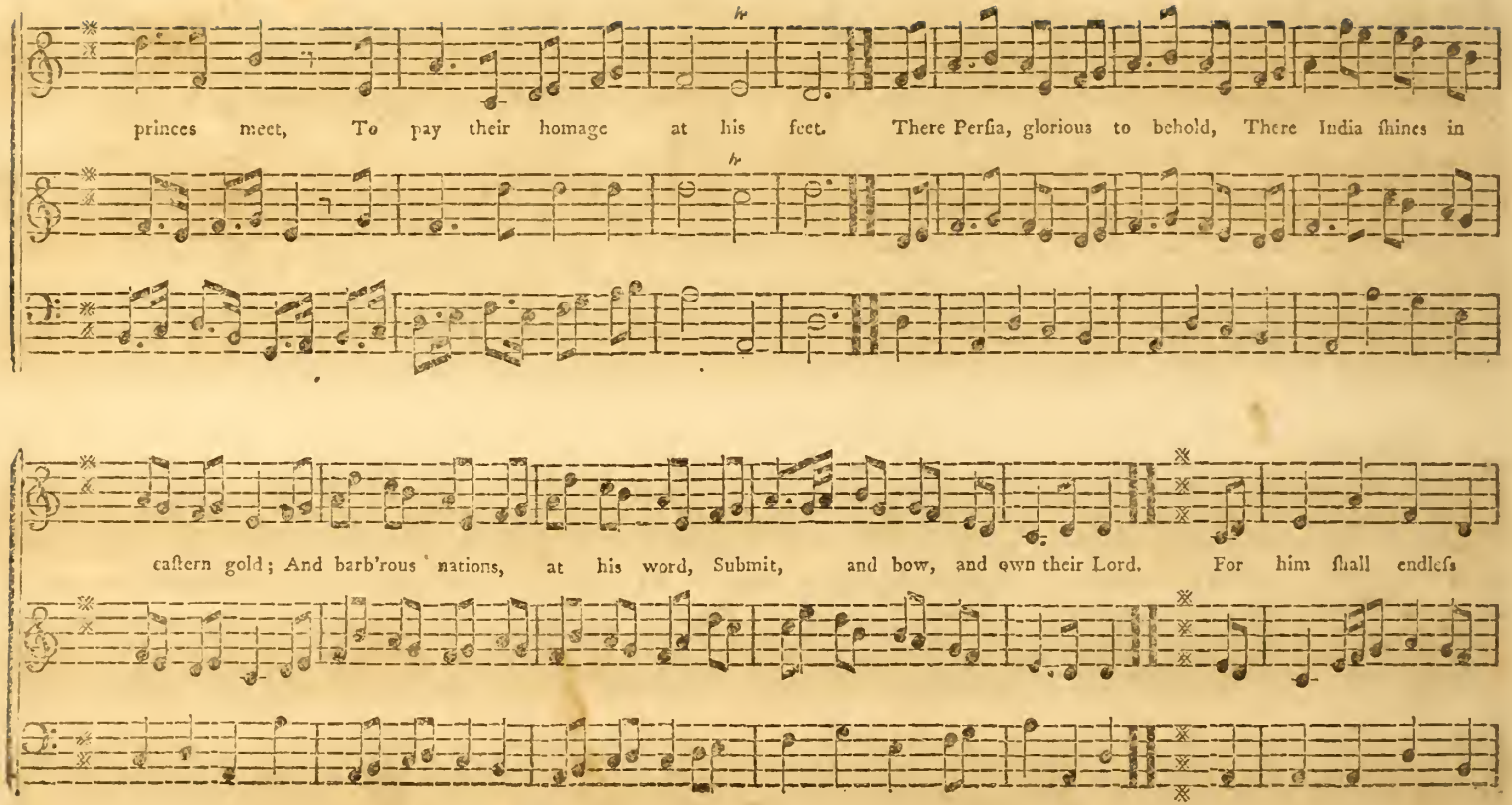
*U. K. H.*

Slow and flowing.

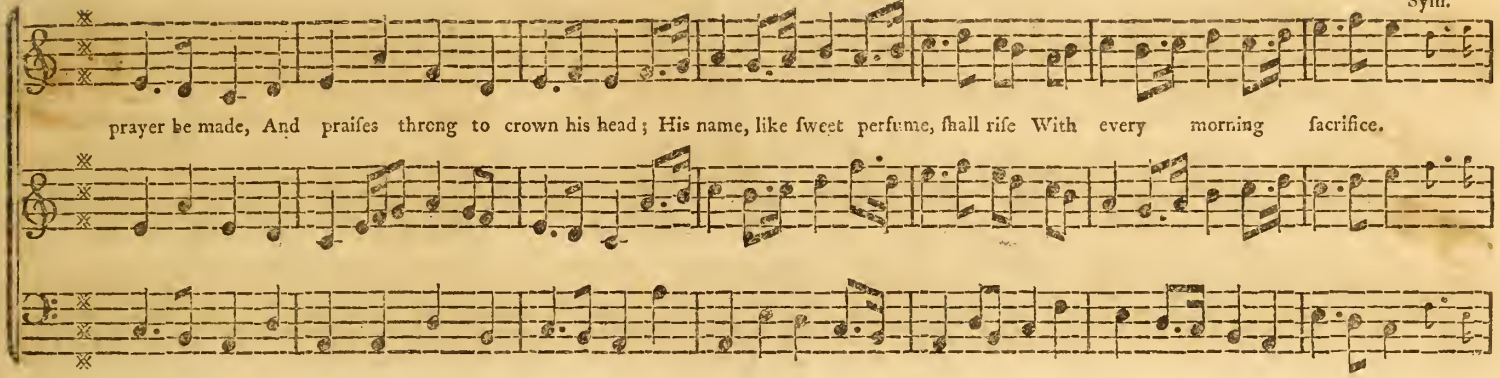


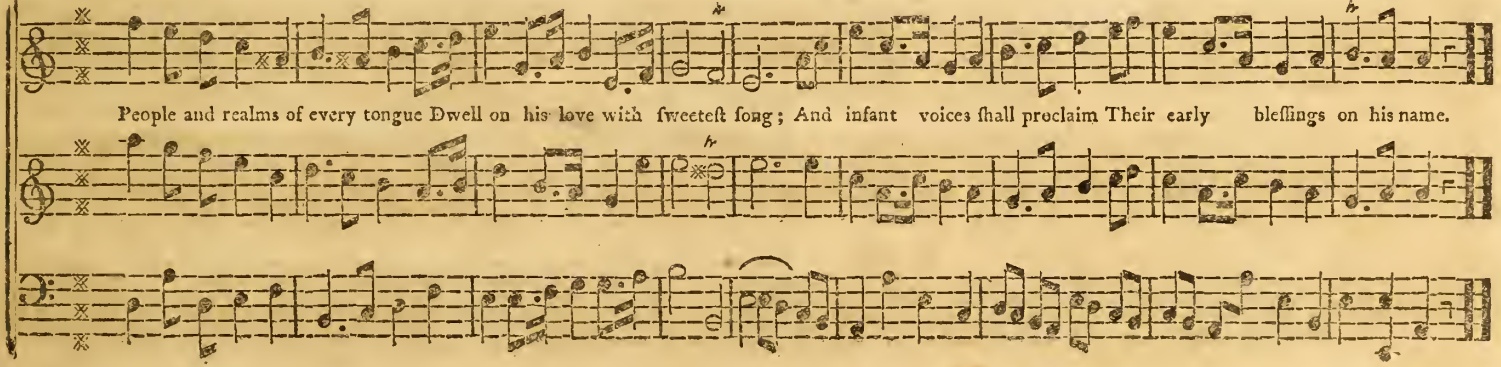

Treble.
Jesus shall reign where'er the sun Does his successive journies
Tenor.
run, Does his suc - ces - - - sive journies run. Jesus shall reign where'er the sun Does his successive

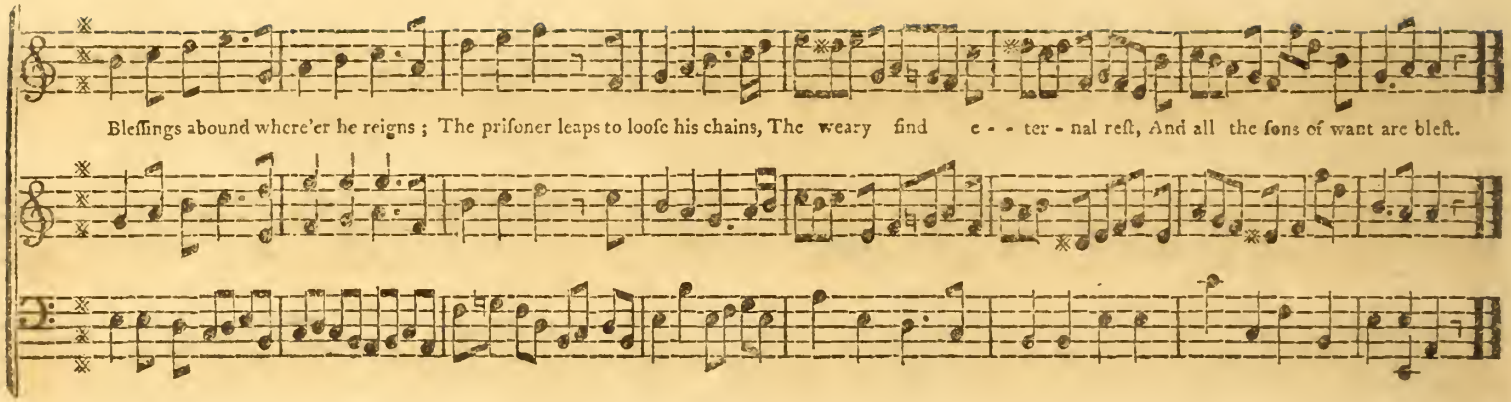

journies run: His kingdom ſtretch from ſhore to ſhore, Till moons ſhall wax and wane no more.
First Treble.
Behold! the iſlands, with their kings, And Europe her beſt tribute brings: From north to ſouth the
Second Treble.

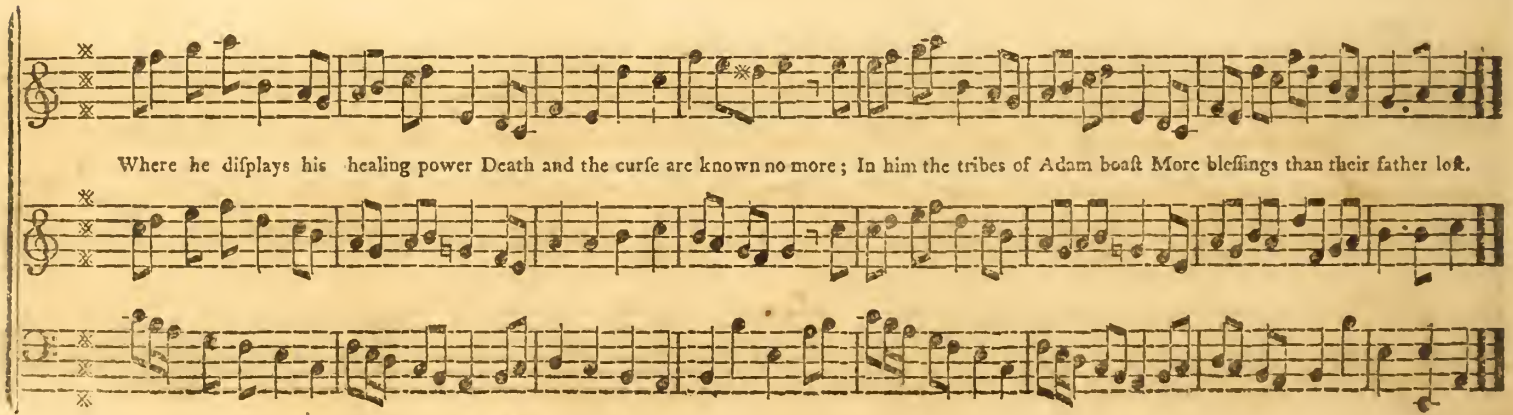

princes meet, To pay their homage at his feet. There Perſia, glorious to behold, There India ſhines in
caſtern gold; And barb'rous nations, at his word, Submit, and bow, and own their Lord. For him ſhall endleſs

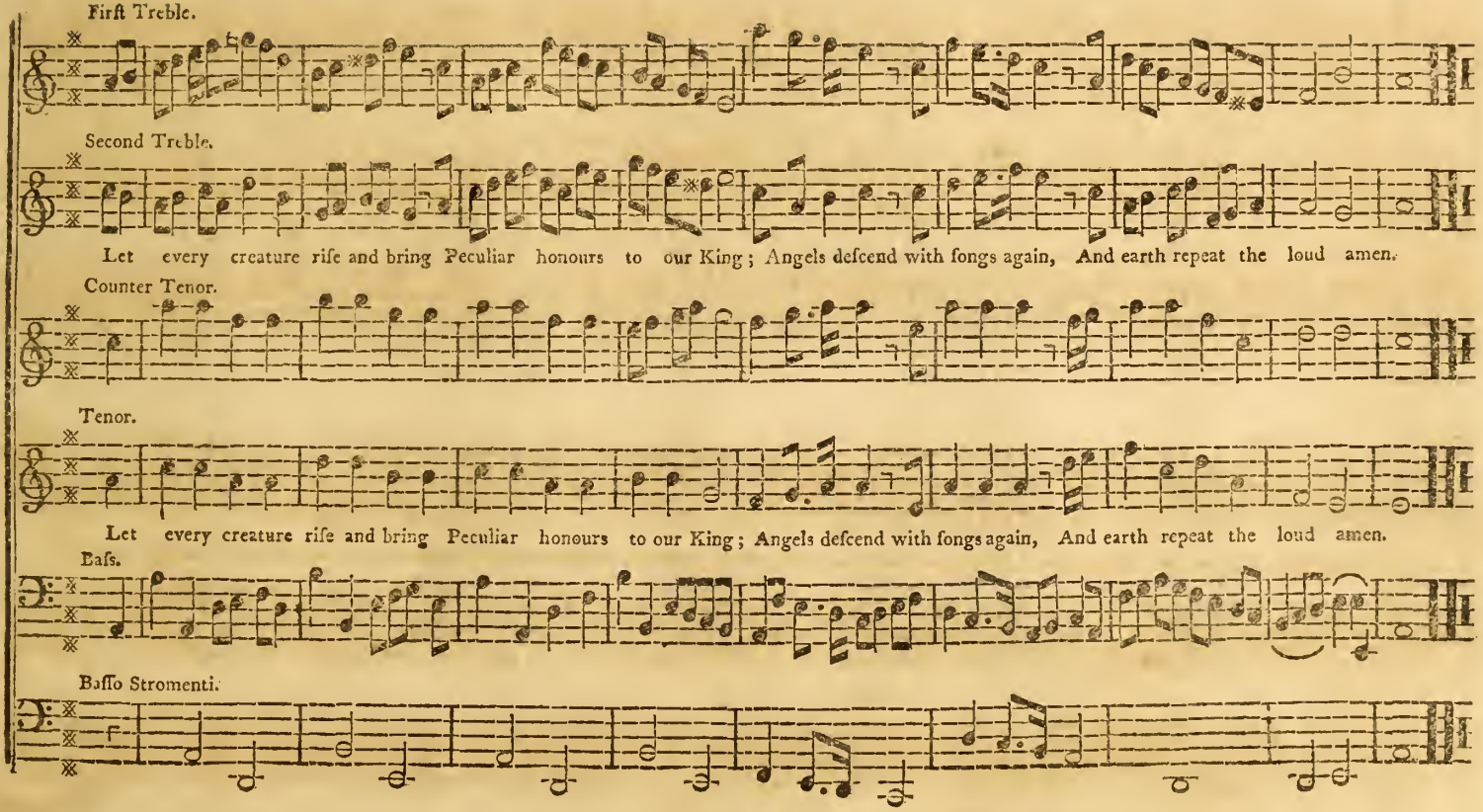
Sym.


prayer be made, And praiſes throng to crown his head; His name, like ſweet perfume, ſhall riſe With every morning ſacrifice.


People and realms of every tongue Dwell on his love with ſweeteſt ſong; And infant voices ſhall proclaim Their early bleſſings on his name.


Blessings abound where'er he reigns ; The prisoner leaps to loose his chains, The weary find e - - ter - nal rest, And all the sons of want are blest.


Where he displays his healing power Death and the curse are known no more ; In him the tribes of Adam boast More blessings than their father lost.


First Treble.
Second Treble.
Let every creature rise and bring Peculiar honours to our King; Angels descend with songs again, And earth repeat the loud amen.
Counter Tenor.
Tenor.
Let every creature rise and bring Peculiar honours to our King; Angels descend with songs again, And earth repeat the loud amen.
Bass.
Basso Stromenti.

# INDEX.


| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Aithlone, | P. M. | 61 | Franklin, | L. M. | 47 | Orleans, | P. M. | 32 |
| Alliſon, | S. M. | 62 | Green's 148th, | P. M. | 19 | Penſance, | C. M. | 46 |
| Arcadia, | 10s. | 22 | Hanley Green, | C. M. | 58 | Pleyel's German Hymn, | 7s. | 51 |
| Aſylum, | P. M. | 38 | Iceland, | 7s. | 56 | Portugueſe Hymn, | L. M. | 60 |
| Avignon, | S. M. | 31 | Italy, | L. M. | 44 | Pſalm 63d, | S. M. | 30 |
| Avon, | L. M. | 59 | Jubilee, | P. M. | 39 | Pſalm 90th, | L. M. | 36 |
| Banquet, | P. M. | 63 | Judea, | P. M. | 57 | Ravena, | L. M. | 41 |
| Brighthelmſtone, | C. M. | 62 | Lambeth, | C. M. | 42 | Rhodes, | P. M. | 25 |
| Buxton, | S. M. | 49 | Lewton, | L. M. | 18 | Rubicon, | P. M. | 37 |
| California, | L. M. | 43 | Litchfield, | L. M. | 56 | Rutland, | S. M. | 33 |
| Chatham, | P. M. | 54 | Loudon, | S. M. | 17 | St. Aſaph's, | C. M. | 40 |
| Chelmsford, | P. M. | 55 | Marlborough, | C. M. | 27 | Sydenham, | C. M. | 26 |
| Chriſtian Soldier, | S. M. | 20 | Martin's Lane, | L. M. | 64 | Uſtie, | S. M. | 45 |
| Cimbeline, | L. M. | 21 | Milford, | 8s. | 50 | Uxbridge, | 8s. | 53 |
| Cornwall, | C. M. | 24 | Millennium, | L. M. | 65 | Vernon, | C. M. | 34 |
| Detroit, | 8s & 7s. | 29 | Muſic, | L. M. | 48 | Wells, | L. M. | 35 |
| Everſley, | C. M. | 19 | New York, | C. M. | 28 | Windſor, | C. M. | 17 |
| France, | 10s & 11s. | 52 | Old Hundred, | L. M. | 23 | | | |